

Vogue

INCORPORATING VANITY FAIR

JEWELS
ACCESSORIES
FURS



OCTOBER 15, 1939

PRICE 35 CENTS

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Grayson



"Loomed to be heirloomed"



It has that subtle classic elegance so essential in changing a bedroom into a room with an air... will delight you, whose fortune is your good taste.

"Shadow Tone", a cotton spread of unusual softness. Comes already laundered, sunfast and tubfast, of course. Now being featured at America's smartest stores, \$4.00. Colors are: Blue with Dark Blue; Rose with Mahogany; Tan with Brown; Green with Dark Green; Wine with Gold.

Bates
BEDSPREADS

BATES FABRICS, INC., 80 WORTH STREET, NEW YORK CITY

HOYNINGEN-HUENE

Balenciaga evokes an era of minuets and marble stairs in this sumptuous gown of palest *café au lait* faille, pointed up by black velvet bows and basque. From our Made-to-order Salon.

ON THE PLAZA • NEW YORK
**BERGDORF
GOODMAN**
5TH AVENUE AT 58TH STREET



MY NEWEST PERFUME

Jabot



**LUCIEN
LELONG**



TEBILIZED☆ means treated under methods and standards established and licensed by Tootal Broadhurst Lee Co., of England.

☆Reg. U. S. Pat. Off.

Disappearing act. How to have your figure disappear into unbelievable slimness in TEBILIZED☆ black rayon-pile velvet. The new narrow silhouette—but kept very Victorian by the basque line through the waist and a big frayed-edge ruching going down the front and around the back like grandma's hug-me-tight. TEBILIZED☆, meaning, of course, that the silk-back, rayon-pile velvet is crush resisting. Magnificent big jewel buttons. Sizes 10 to 16, 49.95

DEBUTANTE DRESS SALON—YOUNG EIGHTH FLOOR

BONWIT TELLER • FIFTH AVENUE AT FIFTY-SIXTH STREET • NEW YORK

facili-ti.*



bobri

Koret introduces a brilliant new development of the famous Fa-cile Fastener...and aptly christens it **Facili-ti**.*. It's an even more amazing advance in handbag openings...a marvel of convenience and security that readily responds to the flick of your finger. Sketched open is one of 12 striking new Koret Handbag Originals, truly a revolutionary change in handbag design inspired by Facili-ti's original manner of opening. The finest stores the country over are now introducing Koret's exclusive opening as the most exciting headline news in handbags!

*U. S. Patent No. 1798945. Other patent pending



Fashion is an art in original gowns created by Jay Thorpe, without duplicate in America. This striped satin gown with diminutive waist and enormous sash expresses the new "concealment" for evening.

FIFTY-SEVENTH STREET WEST, NEW YORK



PARFUMS WEIL
Paris

London

New York

MILGRIM



SIX WEST FIFTY-SEVENTH STREET, NEW YORK. ALSO AT MILGRIM EAST ORANGE, WHITE PLAINS, CLEVELAND, DETROIT

by *Kalmour* in *Celanesse*^{*}
RAYON CREPE

Exotic elegance in Piguet's harem-skirt dinner gown in black and royal blue, with embroidered jeweled necklace. Or casual charm by Lanvin, with a dashing peg-top skirt and gold spattered sleeves, in royal purple. Both in Celanese Rayon Celadawn^{*} Crepe, \$39.95. At better stores everywhere, or write to Kallman & Morris, Inc., 530 Seventh Ave., New York















LEST THEY FORGET

Long before he perceives the shimmer of unreality we call the future, a child is already exploring with wistful mind and eager questions the terrain of his past. What his great grandfather said to Lincoln, how you were dressed the night you met his father—knowledge of such things is woven as bright thread into his own life's pattern, deeply to influence his attitudes and choices. Realizing this, the wise mother spares no pains to make the story of his family vivid and full—and brave and gay and gentle. Jewels are traditional assistants in dramatizing back-

grounds. No diamond sparkles so brilliantly as one about which clings a legend. Those you inherit—and those that star your own life—should be worthy of the tradition. Therefore you should acquaint yourself with the rules for their selection. See that they are obtained, always, from a reliable merchant. Price is not determined entirely by carat weight—but by color, brilliance, quality. Many jewelers will be glad to assist you in the purchase of a handsome stone by extending payment over a period of months. This table will help you add wisely to your “family” diamonds.

DE BEERS CONSOLIDATED MINES, LTD., AND ASSOCIATED COMPANIES

CURRENT PRICES OF QUALITY DIAMONDS: (Exact weights shown are infrequent. Fractional weights at relative

prices.) One-half carat, \$100 to \$200   / One-carat, \$325 to \$600   / Two-carat:  (Square-cut)
  (Brilliant) \$900 to \$1750. / Three-carat:  (Marquise)   (Brilliant) from \$1500

Size alone does not determine diamond value. Purity, color and perfection of cutting affect the prices of diamonds, regardless of weight. These prices do not include mounting.

Life a



Social Whirl?

SLEEP ON

Firestone **AIRTEX MATTRESS**

Does your day begin with black coffee and invitations . . . continue with committee meetings and causes . . . fittings and massages . . . functions and fanfaronades . . . party-giving and party-going . . . all a good deal of fun, but oh, how tired sometimes the dancing feet! Women who play the tight-nerved game of society need one-hundred per cent sleep. Firestone Airtex gives you perfect body support, perfect nerve-relaxation, through a brand-new sleep principle. Absorbs every button-lump and pajama-wrinkle. Yields to the sleeper's lightest breath. Firestone Airtex Mattresses are made of latex (the milky sap of the rubber tree) beaten up into a delicate, springy film around a myriad of tiny air-bubbles. Cool in summer, warm in winter, smartly tailored, strictly sanitary, heavenly comfortable . . . science's latest contribution to modern living luxury.

At leading furniture and department stores . . .

Airtex No. 45 (4½" thick) \$64.50;

Airtex No. 30 (3" thick) \$49.50;

Airtex No. 10 (with inner-spring) \$44.50.

Guaranteed as advertised in Good Housekeeping.

AIRTEX EXCELS

Perfect body support: Yields to every curve just enough to insure perfect posture, perfect rest.

Never sags: Beds always look well-tailored. Trim edge, smooth surface. Mattress never needs turning.

Smartly styled: Choice of five smart bedroom colors in an exclusive woven damask ticking.

Wears indefinitely: No rebuilding. Luxury trains, planes, hospitals, busses have used latex mattresses and cushions for years.

Even temperature: "Breathes" through its porous texture, circulating air throughout the mattress. Dustless. Odorless. Germ repellent. Non-allergic.

Bears Firestone Name: Constructed under an exclusive process which makes Airtex a definitely different and better mattress.





*"The natural line
is the beauty line"*

Hooray for *Fluffs**... Kayser's brand new, grand new gowns that are kitten-warm without a scratch or a tickle! It's the new brushed rayon that does it... makes them feel like wool on the *outside*, like silk on the *inside*! And Kayser's *Fluffs* are "custom-designed" on living models to follow your natural beauty line. Five "sweet-dream" colors: Rose Petal, Mystic Blue, Aqua, Coral, and Gobelin Blue. Gown \$2.00... Jacket \$1.00... Pajamas \$2.50.



*Trade-mark

BE WISER...BUY
KAYSER

AT SMART SHOPS THE WORLD OVER



Bright on Black — the smart matron goes to tea in a Crown Tested Rayon crepe dress, the jacket star-spangled. As seen at Bullock's, Los Angeles; Franklin Simon, New York; Joseph Horne Co., Pittsburgh; Marshall Field & Co., Chicago; Neusteter Co., Denver; Woodward & Lothrop, Washington; and other fine stores.

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THE FIRST NAME IN RAYON...

THE FIRST IN TESTED QUALITY



HATTIE CARNEGIE, recipient of the Neiman-Marcus Award for Distinguished

Service in the Field of Fashion for 1939, pampers the leisure hours with a velvet hostess pajama,

zipped with an effortless Conmar Slide Fastener. Foremost fashion designers today favor

this clever American-made closure, built upon an advanced principle, guaranteed

flawless. Pajama exclusive with **NEIMAN-MARCUS**

DALLAS



CONMAR PRODUCTS CORPORATION, BAYONNE, N. J.



Hattie Carnegie Workroom Original

"THE FIRST NIGHTER". . . Tobacco brown cloth dinner suit . . . fitted tunic jacket over a draped bodice of brown and blush-pink satin stripes. Also moss green and lime . . . black and white. Ready to Wear Sizes 12 to 18 \$175

Hattie Carnegie

. . . FORTY-TWO EAST FORTY-NINTH STREET, NEW YORK CITY . . .

Van Raalte

LACE LASTEX UNDIES

GIVE YOU THE TINY WAIST OF YESTERYEAR

WITH THE PERFECT FREEDOM OF TODAY

With the gentle persuasion of these two-way stretch undies, you will have the enchanting appearance of a last-century lady in your new dresses—nipped at the waist, rounded at the hips. You will look pinched in as an hour-glass without feeling it. For in these Van Raalte lacy-Lastex dainties you can breathe, you can bend, you can run, walk, or dance with youthful grace and freedom—and you feel just comfortably snug. Look for these, in several girdle or Singlette* styles, in the Knit Underwear Departments of Better Stores everywhere.



(ABOVE)
Zipper Singlette* that
hugs the figure and
leaves the waist free
and slim. Lastex with
rayon satin panel. \$5

(LEFT)
Lastex and rayon sat-
in Girdle with brief
lace skirt and remov-
able crotch. \$3.50

Lastex and rayon sat-
in Girdle. Non-roll top
and bottom. \$2.50

Lastex and rayon
satin Pantie Girdle.
Removable garters. \$3

Uplift Bras, youth-
fully moulded. \$1

*Reg. U. S. Pat. Off.

"BECAUSE YOU LOVE NICE THINGS"

VAN RAALTE • STOCKINGS • UNDERTHINGS • GLOVES 417 FIFTH AVENUE, NEW YORK CITY



1.—Red and black striped STRONG HEWAT tweed jacket mated with a spinning skirt of velvet. A versatile suit, for skirt and jacket will double with other companion pieces. \$39.95
2.—Intriguing form-fitted reefer in a black and red striped STRONG HEWAT tweed! Wide velvet collar. \$39.95

3.—As you like it . . . a straightforward young tweed coat, softened by a mammoth tie-scarf. In a striped green, red, yellow STRONG HEWAT tweed. \$39.95

4.—Half and Half . . . this dress coat encases you to the hips in velvet, adds a swirling skirt of BOTANY wool. Black. \$45.00
5.—Corseted lines of a BOTANY wool afternoon coat. Velvet collar, side buttons, triple skirt bands. Black. \$39.95

Herald of Fashion

Reg. U. S. Pat. Off.

Stages A VARIETY SHOW of the Leading Silhouette

Herald of Fashion stars the young silhouette you've adopted for your very own . . but puts the spice of variety in new treatments! The beloved velvet touch lends itself to casual or dress occasions; muffs add a note of opulence; the undeniable chic of stripes is confirmed by their versatility! Now—and always—you'll find important Herald of Fashion styles at the stores listed below, each one identified by the label. Or write to Herald of Fashion, 570 Seventh Ave., New York.

6.—Princess dress coat with whittled waist-line has staccato accent in its Ocelot Peter Pan collar and separate muff. Gold, green, black STRONG HEWAT Shetland. \$69.95



DUCHESSE
and
EARL-GLO
linings
used in
all garments

Designed by ETTA GAYNES



B. ALTMAN & CO., New York . . . THE HALLE BROS. CO., Cleveland . . . CHAS. A. STEVENS & CO., Chicago

Akron, O. A. Polsky Co.	Cincinnati, O. Jenny Co.	Kansas City, Mo. Mindlin's	New London, Conn. The Sport Shop	San Francisco, Cal. Joseph Magnin
Albany, N. Y. Flah & Co.	Columbia, S. C. Lisbeth Wolfe, Inc.	Kewanna, Ill. Kewanee D. G. Co.	New Orleans, La. Gus Mayer Co.	San Jose, Cal. Appleton & Co.
Alton, Ill. Young D. G. Co., Inc.	Colorado Springs, Colo. Gray Rose Shop	Knoxville, Tenn. Miller's, Inc.	Oakland, Cal. Earl R. Lindburg Co.	Santa Monica, Cal. Campbell's
Ambridge, Pa. The Venger Shops	Columbus, O. Madison's, Inc.	Lancaster, Pa. Mary Sachs	Oklahoma City, Okla. Halliburton's	Schenectady, N. Y. Barney's
Ardmore, Okla. Baum's	Cumberland, Md. Lazarus, Inc.	Lima, O. Madison's	Owensboro, Ky. Levy's	Seranton, Pa. The Heinz Store
Asheville, N. C. Jean West	Dallas, Tex. Sanger Brothers, Inc.	Little Rock, Ark. The Gus Blass Co.	Palo Alto, Cal. Joseph Magnin	Seattle, Wash. Frederik & Nelson
Athens, Ga. Michael Brothers, Inc.	Davenport, Ia. Isabelle Ramey	Louisville, Ky. Kaufman Straus Co.	Peoria, Ill. Schradzki Co.	Sioux City, Ia. Fishgall's
Auburn, N. Y. Leon Frohman, Inc.	Denver, Tex. The Vanity Shop	Lynchburg, Va. Millner's	Petersburg, Va. A. L. Lavenstein, Inc.	So. Norwalk, Conn. H. Frankel & Sons
Augusta, Ga. Sherman's	Detroit, Mich. Daniels & Fisher	Macon, Ga. Joa. N. Neel Co.	Philadelphia, Pa. B. F. Dewees Co.	Spokane, Wash. Alexander's
Bakersfield, Cal. Harry Coffee, Inc.	Duluth, Minn. M. C. Albenberg Co.	Madison, Wis. Woldenberg's	Phoenix, Ariz. Korrick's	Springfield, Ill. Myers Brothers
Baltimore, Md. Hutzler Brothers	Durham, N. C. The Fashion	Mason City, Ia. Damon's	Pittsburgh, Pa. Meyer Jonasson's	Stamford, Conn. H. Frankel & Sons
Beaver Falls, Pa. The Venger Shops	East Orange, N. J. B. Altman & Co.	Memphis, Tenn. B. Lowenstein	Portland, Ore. Meier & Frank	Syracuse, N. Y. Flah & Co.
Berkeley, Cal. Sather Gate Apparel Shop	El Paso, Tex. The White House	Meridian, Miss. The Liberty Shops	Portsmouth, Va. The Famous	Toledo, O. Morgan's Peggy Shoppe
Birmingham, Ala. Loveman, Joseph & Lieb, Inc.	Enid, Okla. Lowenhaupt's, Inc.	Minneapolis, Minn. Bitker Gerner	Providence, R. I. Lee's Dress Shop	Utica, N. Y. Doyle Knower Co.
Bluefield, W. Va. The Vogue	Fort Worth, Tex. W. C. Stripling Co.	Mobile, Ala. L. Hammel D. G. Co.	Raleigh, N. C. Jean's	Waterbury, Conn. Worth's
Boston, Mass. Slattery's	Fresno, Cal. Harry Coffee, Inc.	Nashville, Tenn. Rich, Schwartz & Joseph	Reading, Pa. Mary Sachs	West Chester, Pa. Joel's
Brookline, Mass. Slattery's	Galesburg, Ill. O. T. Johnson D. G. Co.	New Castle, Pa. Nolan's	Richmond, Va. Meyer Greentree	Wellesley, Mass. Slattery's
Buffalo, N. Y. L. L. Berker, Inc.	Greensboro, N. C. Brownhill's	New Haven, Conn. Molline's	Roanoke, Va. Lazarus, Inc.	White Plains, N. Y. B. Altman & Co.
Cedar Rapids, Ia. Martin's	Greenville, S. C. Jean West	New Kensington, Pa. Silverman's	Rochester, Minn. C. F. Massey & Co.	Wichita, Kan. Garfield's
Charleston, W. Va. Polan's Style Shop	Harrisburg, Pa. Mary Sachs		Rochester, N. Y. B. Forman Co.	Wilkes-Barre, Pa. Beverly Shop
Charlotte, N. C. Brooks, Inc.	High Point, N. C. Harlee's		Rock Island, Ill. McCabe's	Wilmington, Del. Braunstein's
Chattanooga, Tenn. Lovemans, Inc.	Jacksonville, Fla. Purcells		Sacramento, Cal. Bon Marche	Winston-Salem, N. C. Sosnik
			St. Louis, Mo. Thos. W. Garland, Inc.	Worcester, Mass. Richard Healy Co.
			San Diego, Cal. The Marston Co.	York, Pa. Bell's

* Reg. U. S. Pat. Off.

YOU'LL GIVE COLD DAYS in figure-flattering Carterettes

• "Shiver my timbers" is a phrase never used by girls who have discovered cozy Carterettes! Downy soft, light and warm . . . Carterettes are the apex in snug-fits! They never interrupt the smoothest line of any outfit. Some have much wool, others little. Some are very brief, others are longer. So you can have an entire Carterette wardrobe in just the weight and styles to suit you. And, if you want super warmth for extreme cold, you'll find perfection in the gay, new high-colored Checkmates. You'll adore Carter's new jersey-stitch pajamas, too—they're so chic and comfortable. Ask your favorite store to show you their smart new Carterette styles for fall and winter.



CHECK PATTERN PANTIE—4115/3056. (left) Just-above-the-knee. Keeps you warm under your sheerest formals. 25% fine Australian wool. Tea rose. Small, medium, large, 59¢. Extra large size, 75¢.

GAL-BRIGGANS. (right) Cotton jersey pajamas. Lounge in 'em . . . sleep in 'em. Mix the dark slacks and flattering light tops. Short sleeves, too. Junior Miss and regular sizes. \$2 per set.



CHECKMATES 4118/507. (above) Gay woolly briefs for winter sports and extreme cold. In bright Swiss red and Norwegian blue. 80% fine Australian wool—20% pure silk. Small, medium, large and Junior Miss sizes. Briefs \$1. Below-the-knee style \$1.50. Ankle length \$2.

CHECK PATTERN PANTIES—4115/3010. (left) Just-below-the-knee. A ski favorite. 25% fine Australian wool. Tea rose. Small, medium, large, 75¢. Extra large, 89¢.

Other Carterette Panties in all cotton and various wool mixtures 50¢ to \$2. Vests 50¢ to \$1.50. Pajamas \$1.50 to \$2.50.

Carter's
UNDERTHINGS

The William Carter Company, Boston, New York, Philadelphia, Cleveland, Chicago, Dallas, San Francisco. Home Executive Offices: Needham Heights, Massachusetts.





NO EXCESS BAGGAGE... THANKS TO A LIGHT LITTLE

Talon fastener

● They call it the "bull-dog roll" (wonderful for Yale rooters)! Wear it with your country tweeds—your tailored town clothes.

It's sturdy alligator, top-handled, roomy. And closed—of course—with a Talon slide fastener. For that's the way to lock up the new big handbags efficiently, with a minimum of fuss... to make them light, easy to manage.

But—a word to the wise. To secure reliable slide fasteners, always be sure to "take a second look" for the trademark "Talon." For that's the slide fastener you can depend on!

I'm dog tired!

**YOU CAN'T "CHEW UP"
A SCUFFLESS HEEL**



Black suede step-in pump made by KANE, DUNHAM & KRAUS, INC. Has interesting lizard and kidskin leaf design from open toe to high throat. With elastic gore to make it fit snug—and *Scuffless* heel to help keep it looking new. You'll want a pair for immediate wear!

Cinder walks, curbstones, iron grates in the sidewalks and car pedals can "chew up" ordinary heels about as quickly as a wire-haired pup. But not if the heels are *Scuffless*. For *Scuffless* PYRAHEEL plastic heel covering has a sleek, hard surface that won't dent, crack or scuff. And it looks new as long as you wear the shoes. Ask the sales person to show you shoes with Du Pont *Scuffless* heels. They're so practical—and they'll give you much better wear, and look smart much longer. You can get shoes with *Scuffless* heels in leading shops almost everywhere.



Scuffless **PYRAHEEL**
REG. U. S. PAT. OFF.

E. I. DU PONT DE NEMOURS & COMPANY (INC.)...
PLASTICS DEPARTMENT, ARLINGTON, NEW JERSEY



From

Syracuse to Cinema

Nightly, Marcy Wescott's husky-sweet song stopped the show at last season's "The Boys From Syracuse" and at "Féfé's Monte Carlo" where she sang for supper. Now she's doing it again, to Rodgers and Hart music, in George Abbott's new show, "Too Many Girls."



"Choose for deck tennis"...and Miss Wescott has a game going on her terrace. Even off stage, she plays to the gallery with plenty of figure-appeal...yet her action is carefree as a ten-year-old's. Munsingwear alone knows how to team control with comfort!



What does it? Munsingwear puts **3-Way Control** in Foundettes. (1) *Roundabout Stretch* for molding, (2) *Vertical Stretch* for freedom, (3) *Posture Control* for minimizing figure-faults. All-in-ones, pantie-girdles, girdles...knit or woven with "Lastex" yarn. At better stores.

MUNSINGWEAR

Foundettes

FIT THAT LASTS

Saks Fifth Avenue Original Costumes.

MUNSINGWEAR, INC. • MINNEAPOLIS • NEW YORK • CHICAGO

New Glamour for You

THE DU BARRY WAY



No matter what your complexion problem... no matter what your type of skin... there are special Du Barry Beauty Preparations to add to your loveliness!

For instance, if your skin is *dry*—three lovely preparations to make it easy for you to give your complexion really expert care at home!

Du Barry Cleansing Cream, for Dry Skin. A luscious cream of light, fluffy texture. Soothing to sensitive skin. Quickly removes dirt and make-up. \$1.00.

Special Skin Cream, for Dry Skin. A fine lubricating and softening cream, made with a rich, emollient oil. Helps keep skin soft, smooth, supple. You will wonder how you ever did without it! \$1.50.

Du Barry Firming Lotion. A delightful, mildly stimulating astringent, specially prepared for *dry skin*. Tends to firm the surface skin. Use before applying foundation. \$1.25.

New Du Barry "Glamour" Make-up Base for you



A lovely new Du Barry preparation, designed to give you a much more glamorous make-up. Lends an exquisite petal-smooth finish. Helps conceal minor blemishes. Eliminates necessity for frequent repowdering. Keeps your make-up looking fresh through the long hours of a day or evening. Three months supply in our \$1.00 box.



Smart new shades of
powder, lipstick, rouge

Honey Beige. Du Barry's heavenly new powder shade for fall and winter. A flattering tone for almost any skin coloring. Smooth, clinging texture. \$2.00.

Regal Red. Our glorious new lipstick shade. Rich, deep, luscious-looking red. Perfect to accent and harmonize with any of the new costume colors—sable brown, olive green, and all the deep, rich shades of red. Wonderful with black! In a stunning case, only \$1.00. Rouge in harmonizing shade, also \$1.00.

You will find a Du Barry beauty advisor at any of the better cosmetic counters. We invite you to make her your personal beauty consultant.

Du Barry

Gown and jewels, Bergdorf Goodman... Glamour by Du Barry

BEAUTY PREPARATIONS

MADE BY RICHARD HUDNUT

NEW YORK • PARIS • TORONTO



ROSE AMADO
NEW YORK

BLUMS-VOGUE
CHICAGO

Foxbrownie 8
NUMBER

"WE'LL LET YOU IN ON OUR SECRET"

says

Adele Jergens

Charming Fashion Model

"They do things for your legs"

Rollins
RUNSTOP
Stockings

Every glamour-minded girl can share this precious secret with the most admired fashion models. You'll see how the color and texture of Rollins stockings flatter the contour of your legs—you'll feel the sleekness of perfectly proportioned fit—and you'll prove their wear is the miraculous result of special construction features *plus* the celebrated Rollins Runstop.

ROLLINS HOSIERY MILLS, INC.

New York • Des Moines • Chicago • Denver • San Francisco



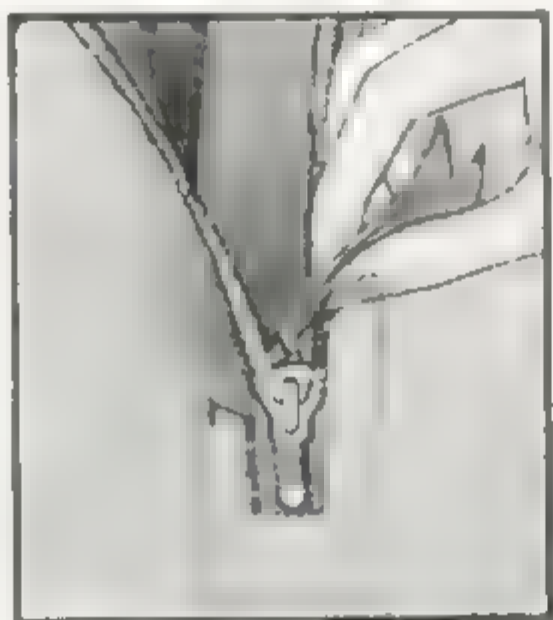
Give up the struggle!

Why pull and tug?
TALON
 fasteners
 make corsets easy to manage

WHAT a relief to wear foundations closed with a long Talon slide fastener! No more gymnastics getting in and out . . . no more fighting balky closures. Just one gentle tug and the Talon fastener is open or closed.

Besides, it helps to preserve the shape of your garment—makes it last longer. And it lies so flat . . . launders so good-naturedly.

Just remember one thing: Always "take a second look" for the trademark "Talon." For that's the *only* fastener with these special features—the important self-lock and patented method of insertion and reinforcement . . . features that make it *practical* to use slide fasteners on corsets!





TALON SLIDE FASTENER • MADE BY TALON, INC. • MEADVILLE, PA.

Reg. U. S. Pat. Off.



Even Pretty Legs Improve with Gordon hosiery

Gordon hosiery has a positive genius for flattery, it is every woman's means to beautiful legs! Whisk on a pair and see what feats of magic it can perform. *1st*—Fits Like A Second Skin, because individually proportioned sizes.  *Petite—Peeress—Regal* are miraculously

sized to exact leg measurements—ankle, calf and thigh as well as length! *2nd*—Deft new "Leg-Lure" shades, keyed to fashion's demands, blend with each new costume color for sparkling individuality! *3rd*—Woven Lastex* bands in Gordon NE-FLEX* Hosiery ("The Stocking of Tomorrow"*) allow you to fasten garters firmer  without fear of garter strain and sudden runs! At important stores everywhere. In all thread weights and prices.

*Reg. U. S. Pat. Off.

BROWN DURRELL COMPANY • NEW YORK AND BOSTON • GORDON HOSIERY • GORDON UNDERWEAR



KISLAV

- Five variations on the theme of correct, casual elegance . . . achieved through wonderful hand-stitched detail. SOCIAL REGISTER® glove originals are hand made in France by Kislav, of rich, velvety French doeskin** specially bred for washability.
- In all colors, they swish merrily through hot suds, leaving all grime behind, emerging fresh as new. They dry in good form . . . soft, smooth, supple.
- Kislav Gloves are truest economy, outwearing several pairs of ordinary doeskin gloves.

*Reg. U. S. Pat. Off. **French baby Regord lamb.

BUSCARLET GLOVE CO., Inc. • NORMAN BLUM CO., Inc., Sole Distributor for U. S. and Canada, 468 Fourth Ave., N.Y. • 36 S. State St., Chicago • 156 Yonge St., Toronto

**SENIORS — here's your chance to step straight
from college into a career with VOGUE!**

Vogue's 5th Prix de Paris

3 MAJOR PRIZES, including a new feature Writing Award

To you who are graduating from college in 1940, the door of opportunity stands wide and invitingly open—in Vogue's Fifth Prix de Paris, a career competition for women members of the senior classes in American colleges and universities.

If you are interested in feature writing or fashion reporting—if you are willing to devote some of your spare time to answering Vogue's quizzes on fashion or Vanity Fair (non-fashion) features—here is your chance to step straight from college next June into a ready-made job.

This year—Vogue announces a total of eight contest prizes, instead of two as formerly. This year, the contest is shorter; you answer only four quizzes, instead of five as in the past years, with a choice of fashion or non-fashion topics. If you qualify with a passing mark in the quizzes, you are then eligible to submit a thesis—in competition for these 8 prizes:

FIRST PRIZE

A year's position on Vogue's staff, the time to be divided between the New York and Paris offices, if world conditions permit; otherwise, the full period of employment will be spent in New York.

SECOND PRIZE

Six months' employment on Vogue's New York staff.

THIRD PRIZE

A special Vanity Fair award of six months' employment as a feature writer on the New York staff. Offered this year for the first time, the Vanity Fair prize will be awarded for the most outstanding quizzes and thesis on a non-fashion Vogue subject, such as theatre, art, literature, or music.

FIVE CASH AWARDS

Supplementing the three career prizes, Vogue will purchase for publication five theses which the editors of Vogue consider to be the best submitted in the contest.

In addition, Vogue will award Honourable Mentions to those contestants whose papers show unusual merit. As in past years, Honourable Mention winners will be put in touch with leading stores, advertising agencies, and publishing houses, who wish to interview the top-ranking contestants.

* * *

To Vogue, the Fifth Prix de Paris is a means of discovering new talent for the fashion and feature writing staffs. To you, it is a chance to launch yourself on a career immediately after college. If you want to be one of Vogue's "finds" of 1940, take your first step toward success today—read the contest rules at the right, and mail the entry blank below.

Entrance Blank

CONTEST RULES

1. Each entrant must be a member of the graduating class of 1940 in a United States college or university which grants a recognized A.B. or B.S. degree.

2. Each entrant must fill out an entrance blank. These blanks may be mailed immediately, or with the answers to the first quiz, not later than November 20. It is not necessary to be a subscriber to Vogue to enter the contest.

3. The contest will consist of two parts; first, a series of 4 quizzes to be answered by all entrants; second, a thesis which only those entrants who receive passing marks on the 4 quizzes are eligible to submit.

4. Each quiz will consist of at least 8 questions from which the entrant may select 4 to answer. Out of these 8 questions, 4 will be based on fashion features, and four on Vanity Fair features, such as music, art, literature, theatre, etc.

5. The first quiz of the series, based on the October 1st and 15th issues, will be published in the November 1st issue of Vogue. The succeeding quizzes will appear in the issues of December 1st, January 1st, and March 1st. Save your copies of Vogue until the end of the contest; you may need them for reference.

6. Papers will be graded on these points:

- (a) Clear and vivid writing
- (b) Dramatic presentation of ideas
- (c) Fashion knowledge derived from a study of Vogue
- (d) General information

7. Answers to each test must be mailed on or before the 20th of the month in which the test appears. Papers received with insufficient postage will not be accepted.

8. Entrants will be required to send answers to all 4 quizzes. Only those who receive passing marks in the quizzes will be eligible to submit a thesis in competition for the 8 contest prizes and the Honourable Mentions. Entrants will be notified by telegram if they are eligible to submit a thesis.

9. Subjects for the thesis will be announced April 1st. Theses must not exceed 1500 words in length and are due on May 1st, 1940.

10. All test papers and theses must be typewritten in double-space on one side of the page. The name and college of the contestant must appear on every page.

11. The judges of the contest will be the Editors of Vogue.

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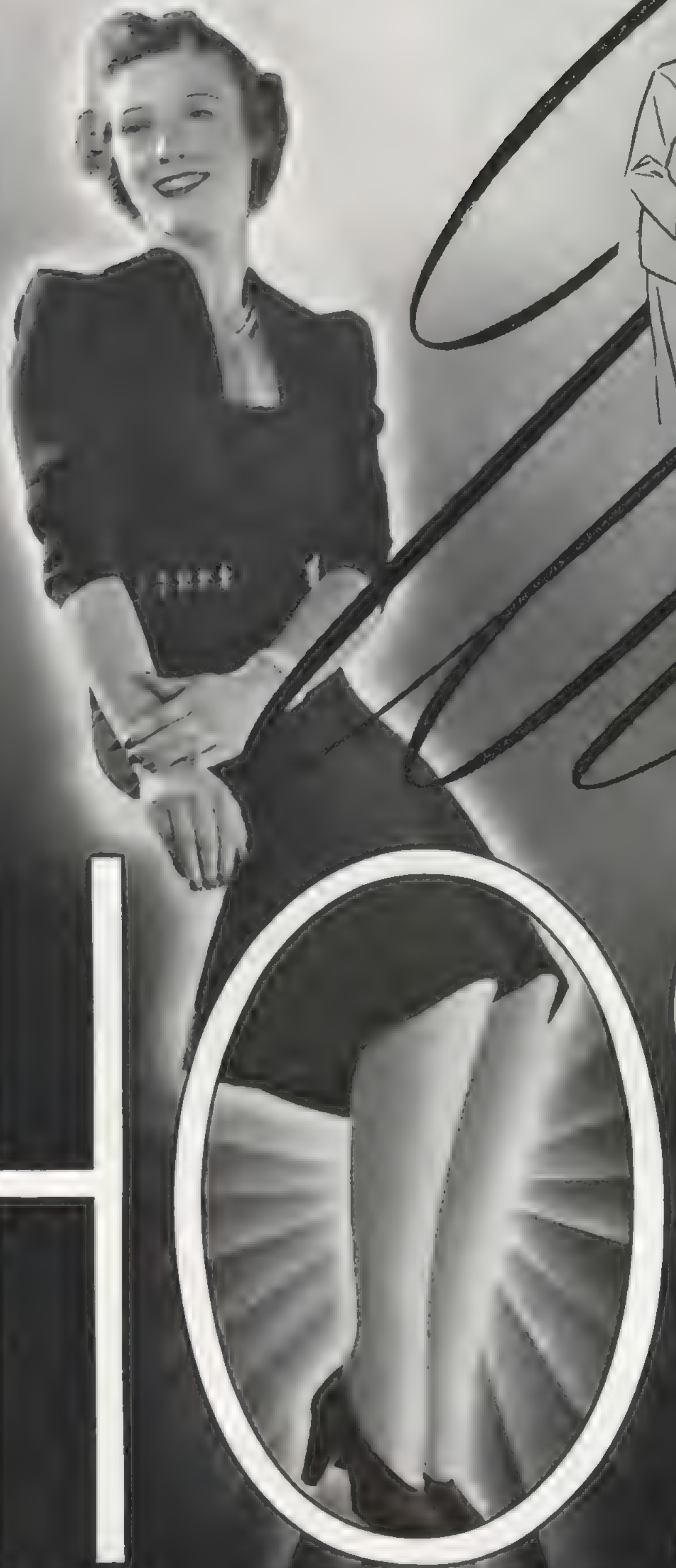
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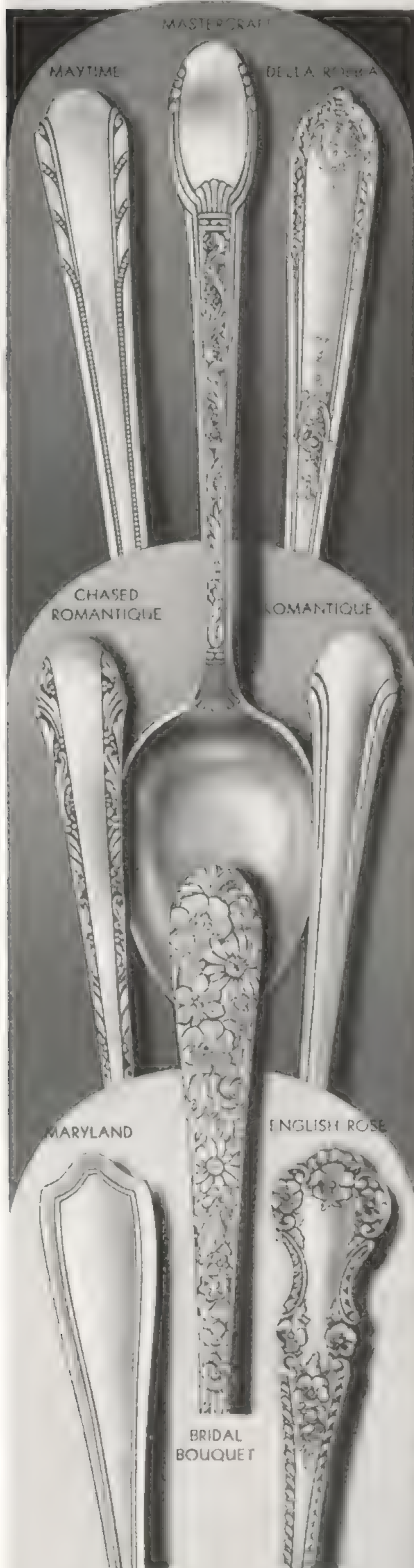
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New York is getting back into the swing of things again, and "opening" is a prominent word in everyone's vocabulary. Theatres, operas, art collections, concerts—the switch has been plugged in, the show is about to go on.

And with it all comes the restaurant parade. You want to punctuate your activities with well-chosen places to dine. You are interested in knowing about some cafés where you can have tea and French pastry after an arduous shopping tour. You search enthusiastically for lounge bars in which to meet your husband at the end of the day. You would like to hear of some pleasant inns in the country where you can stop off en route to the Yale-Harvard game. You wouldn't mind being *au courant* with some new places to dine near the theatre district. And you wouldn't exactly object if somebody told you of some good places to go after the play, with dancing and entertainment.

If you have a little too much *avoir-du-pois* to cut the new figure, you are eager for some suggestions about diet luncheons. If you're a business woman, you want to know about some charming places to go for business luncheons. And if you're listed as a housewife, you would like to be enlightened about some attractive places to lunch before going on to a *matinée*.

So here you are—a veritable directory for all your needs. Tear out The Gourmet's Guide, paste it in the little Black Book that crops up in every woman's hand-bag, and then you'll have it with you whenever the occasion arises.

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PAUL DRAPER
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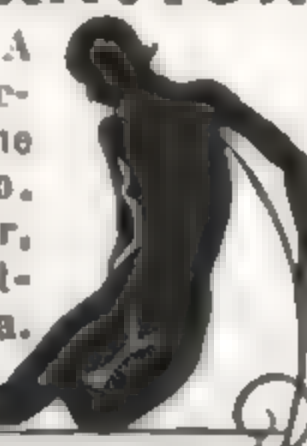
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Now that cooler weather has set in, it seems a shame not to take advantage of it and enjoy New York's successful attempt to astound the world. October weather in New York is usually quite dependable and although brisk, it is exhilarating and not too cool to hike in comfort.

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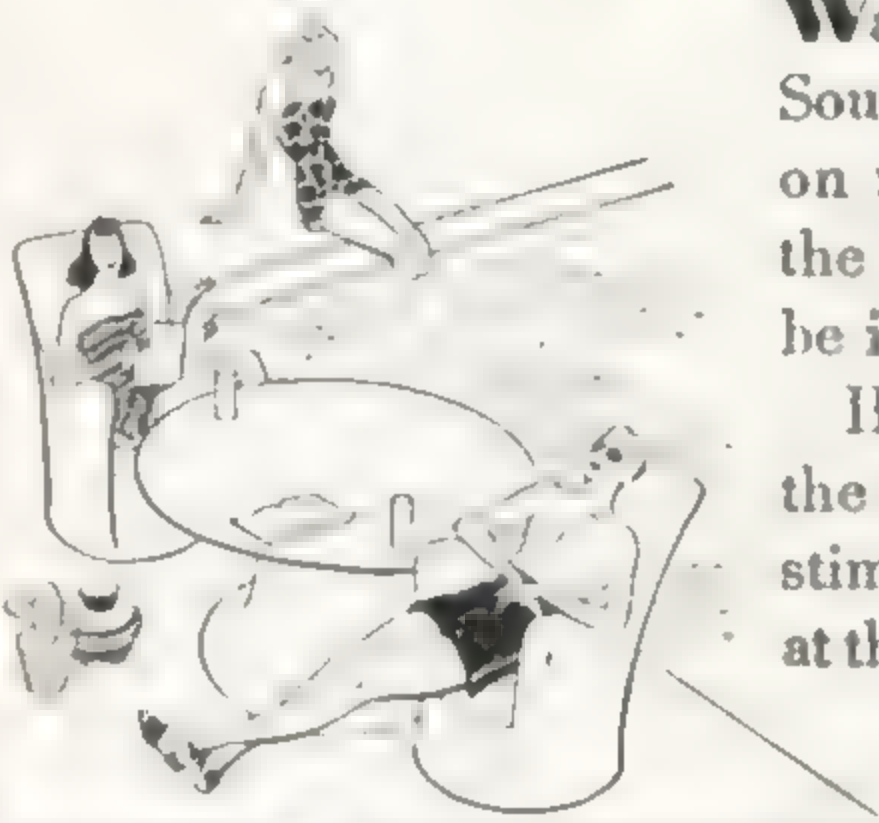
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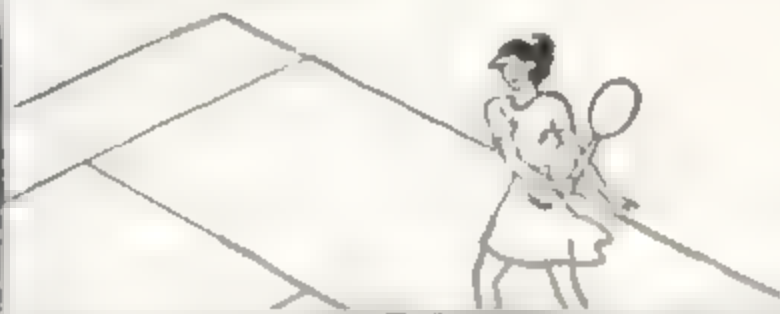


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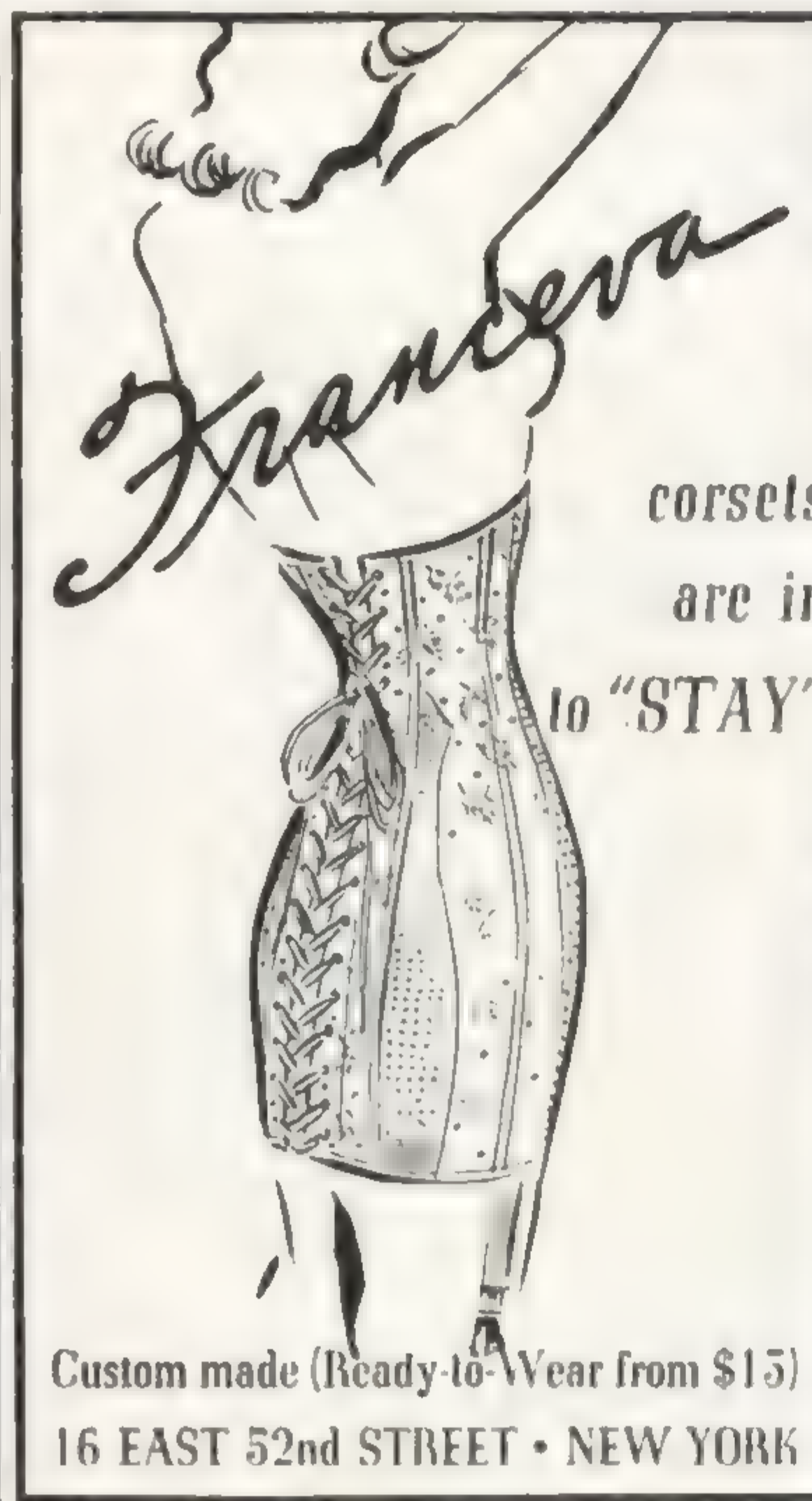


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VOGUE COVERS

The children's hour



Nine O'Clock, a supper club just opened under the paternal eye of Fred Armour, is for college men and their current raves. Created to give vent to the benign altruism of the former manager of the Stork Club, who felt that the children of the rich had no place to go (or not places enough), it is to be run entirely for the pleasure of the rosy-cheeked youngsters fresh from a hard week at Yale, Harvard, Princeton, or the remoter colleges.

Due to an impression, possibly false, which has somehow gotten around among the night-clubs—that the young prefer burning their oil at midnight—the club will not open its doors until nine o'clock. Dinner will not be served, but a light supper can be had for the asking. It will not be necessary to be more formal than the conventional collar and tie, although dinner-clothes and ermine wraps will not be turned back at the door—in fact, they may find themselves sitting happily in the limelight, being photographed for the morning papers.

In the spirit of healthful competition, Nine O'Clock has arranged an intricate mathematical discount for parties who arrive early. We have been told by the management that the first to arrive will be given a 90% discount on the cheque; the second, an 80%; and so on down to 50%, but there can only be six in a party. The erstwhile manager of the Stork Club is well aware of the elasticity of that word in the mind of the young. We sorrow for the doorman who must decide which is the first six—the group led by a football captain or

one led by an earnest member of Phi Beta Kappa. There should be no interference with athletic routine, as two bands will be provided to keep the basketball, football, and track heroes in form.

Every Sunday, after the students have wearied of thumbing through their lesson books, Nine O'Clock will sponsor a cocktail party under the pennant of a different college. Making a bid for parental approval, there will be no bar at Nine O'Clock, although bronze soda-water will be served at the tables.

It is Rode-o time again



Since October 4, and lasting until October 29, Madison Square Garden has been headquarters for a rodeo that would make Texas, New Mexico, and Arizona green with envy, if it weren't that their own star performers are the principal participants.

This is the longest rodeo ever to be given in the Garden, where Tex Austin held the famous one, which he later took to London to enchant the Prince of Wales. This particular rodeo, from start to finish, will consist of thirty-six performances, with matinees on Saturdays and Sundays. The purses of \$46,770, with the entrance fees of the performers added, will total about \$60,000. Makes us wish we had studied roping instead of Latin!

There will be eight contests in each performance. These will include calf-roping, wild steer bull-dogging, Brahma steer bull-dogging, wild cowmilking (ask for the milk at any bar), wild horse races, mounted basketball games, saddle bronc riding, and wild bronc riding.

To keep the blood-pressure of the Easterner at normal, he will be able to relax between contests and see the just-slightly-less-than-breath-taking exhibitions: calf-roping by pretty Sydna Yokely, the seventeen-year-old part owner of the Lazy L Ranch, at Canadian, Texas; Sam Stuart, of Fort Worth, in his Brahma steer fighting act, strictly without weapons, and nobody in less danger than the steer; riding exhibitions by the cream of Southwestern ranch riders.

Fancy meeting here!

In the guest-book at Outpost Inn, the autographs of notables are thick as stars on a frosty night. Once having stopped there for luncheon, dinner, or the week-end, it is easy to understand why even the heads crowned by American publicity rest easy there. The beautiful old mansion built in 1812 seems infinitely remote from the reality of crowded cities.

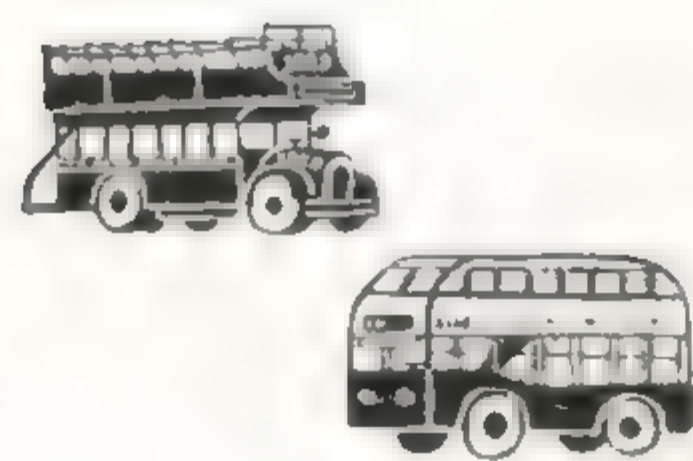
There are three buildings—the main building and two guest-houses. In the main building have been preserved the architecturally perfect details that were incorporated in the



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THE TOWN



original house. The arch in the hallway, the carved lintels, the stairway with hand-rails that spiral in a graceful flare to the newel, the beautifully turned balusters, recall the tradition of a gracious period. In the dining-rooms and bars, photo-murals of cherry-trees in bloom create a note of perpetual spring, although out-of-doors the first snow may be piling white against the hillside.

Famed through New England for its food, we persuaded the host to give us his recipe for Chicken Outpost. It seemed, however, such a complicated combination of fresh-killed chicken, white wine, tarragon, mushrooms, tomatoes, open fires, and casseroles that we decided to let Outpost's chef prepare it for our dinner.

Outpost Inn is easily reached for luncheon and dinner by New Yorkers who have an hour and a half to drive. It is on Route 35, eight miles from Danbury, and one visit may be the beginning of many.

Looking backwards

The poet might have written, "Backwards, turn backwards, oh time in your flight, and make me a girl again in the President Cleveland era." Since that is not possible and looking ahead in these troublesome times is no fun at all, one may salve one's soul by peering backwards at better times, as preserved in the gilt-encrusted halls of the old Murray Hill Hotel.

The lobby itself, all marble and gilt and rich red plush, defies the shrieks of afternoon extras or the monotonous voices of radio war-orators. A request to see the President Cleveland suite is granted with a bow from the waist.

The Cleveland suite is high-ceilinged, the walls are decorated in pastel colours, and a red carpet—badge of American aristocracy at that period—covers the floor. A roll-top desk, pot-bellied and comfortably hideous, is decorated with inlaid woods. The tables and chairs are massive and polished to a fine shine. In the bedroom, the rose draperies are embroidered with gold threads, and a screen of cupids conceals a dressing-table. In the bathroom, a shaving-mug is presumably authentic Cleveland.

If after this glimpse into album Americana, one finds it vaguely depressing to return to the reality of the where-are-we-going-now-era, a visit to the old Murray Hill bar will not be out of order. The drinks are large and excellent, mixed by a bar man who adds to the benign occasion. Still later, one may have a really splendid dinner in the remote-from-reality dining-room.

More than maternal

The Barbizon, Lexington Avenue at Sixty-Third Street, a hotel residence for young women, is a charming background for a girl alone in New York. It has a cheerful, cosmopolitan,

bustling air, with none of the fussiness of the usual girls' club. The lounges are casually impersonal, and, for the girl who is a student, there are rehearsal-rooms, sound-proof practice studios, and studios for painting and sculpture.

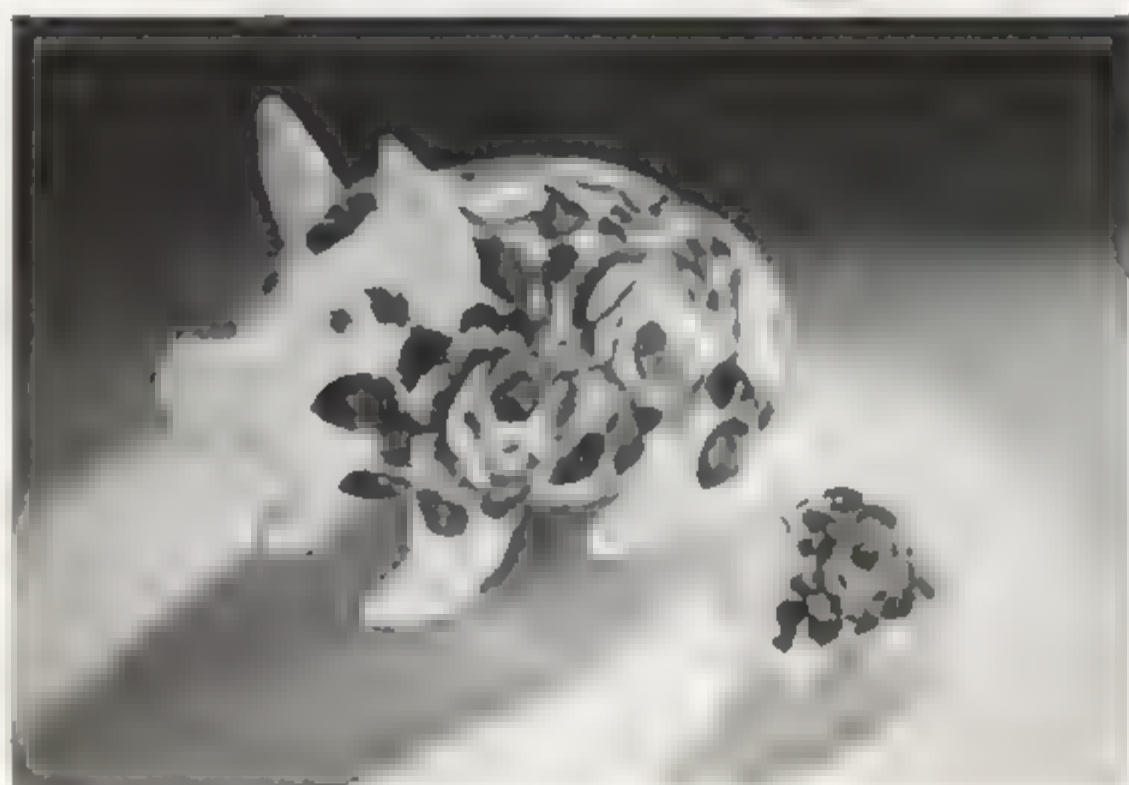
The gymnasium and swimming-pool, under the supervision of Mary Beaton, is so well equipped that countryside health can be preserved without stepping outside Barbizon doors. The Barbizon Tower is the New York headquarters of several college clubs, among them the Barnard Club, the Cornell Women's Club, the Wilson College Club, and the Wheaton Club. The Barbizon provides pleasant shelter for the fledgling whose wings are being tried for the first time.

Hawaii on Fifth Avenue



The Hawaiian Maisonette is located in the St. Regis in what for four years was "La Maisonette Russe." The insouciance of an outrigger canoe, the foam of waves breaking on a surf, the bamboo forest for the musicians combine to create the illusion of a tropical paradise in a troubled world. Gaily decorative, the printed coverings for the banquettes and chairs might be the bright plumage of tropical birds, or the flashing hues of tropical fish. The ceiling faithfully reproduces the lingering beauty of a sunset, with clouds tinted the famous "St. Regis pink" to leave no doubt in the mind of the beholder as to what roof he is under. Poi bowls form the lights; there is a frieze of pineapples, and the wall-coverings are of grass-cloth.

The Hawaiian theme is carried out in food and entertainment. Gaston Laurysen, who went to Hawaii to make sure (Continued on page 30)



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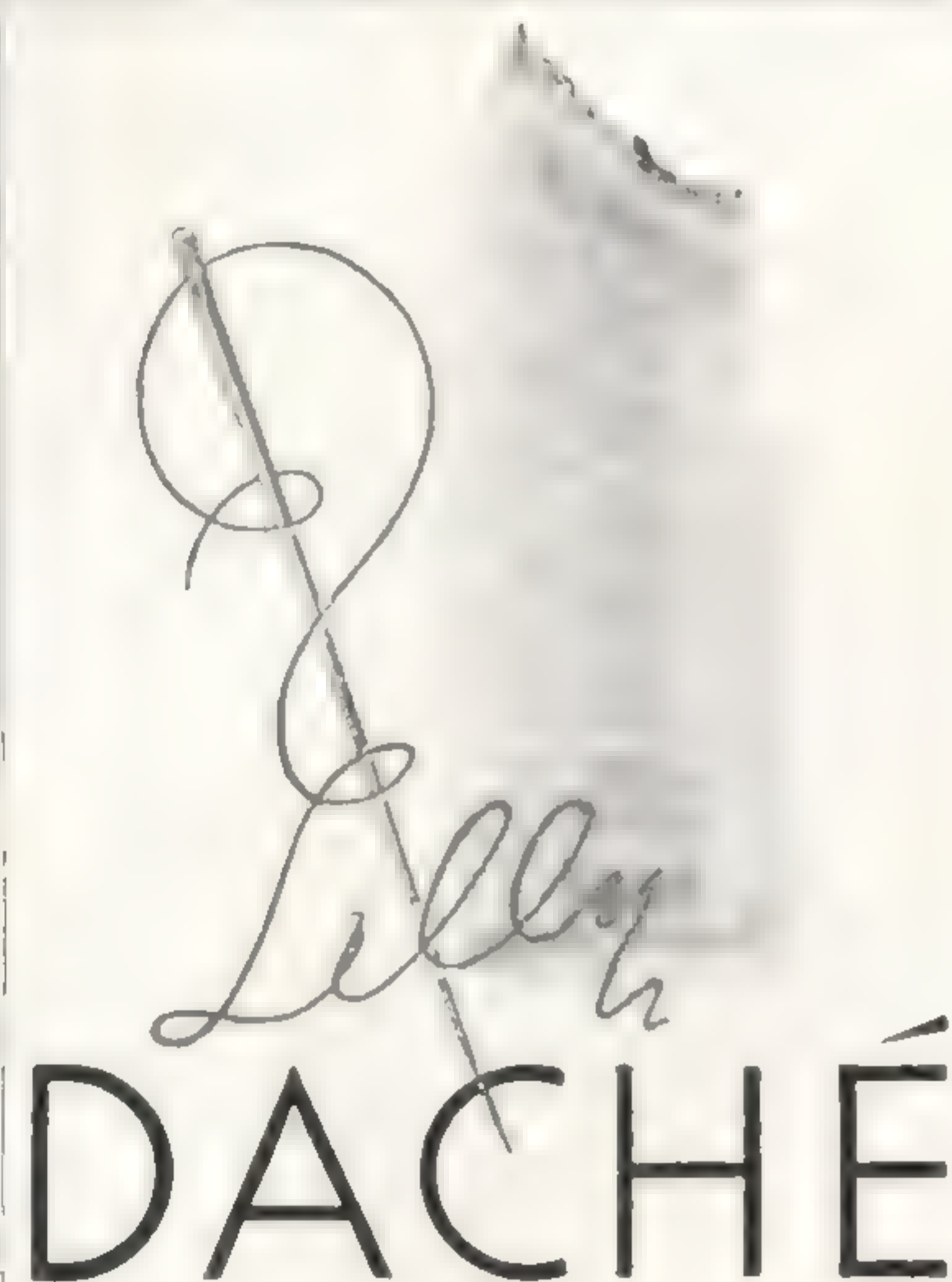
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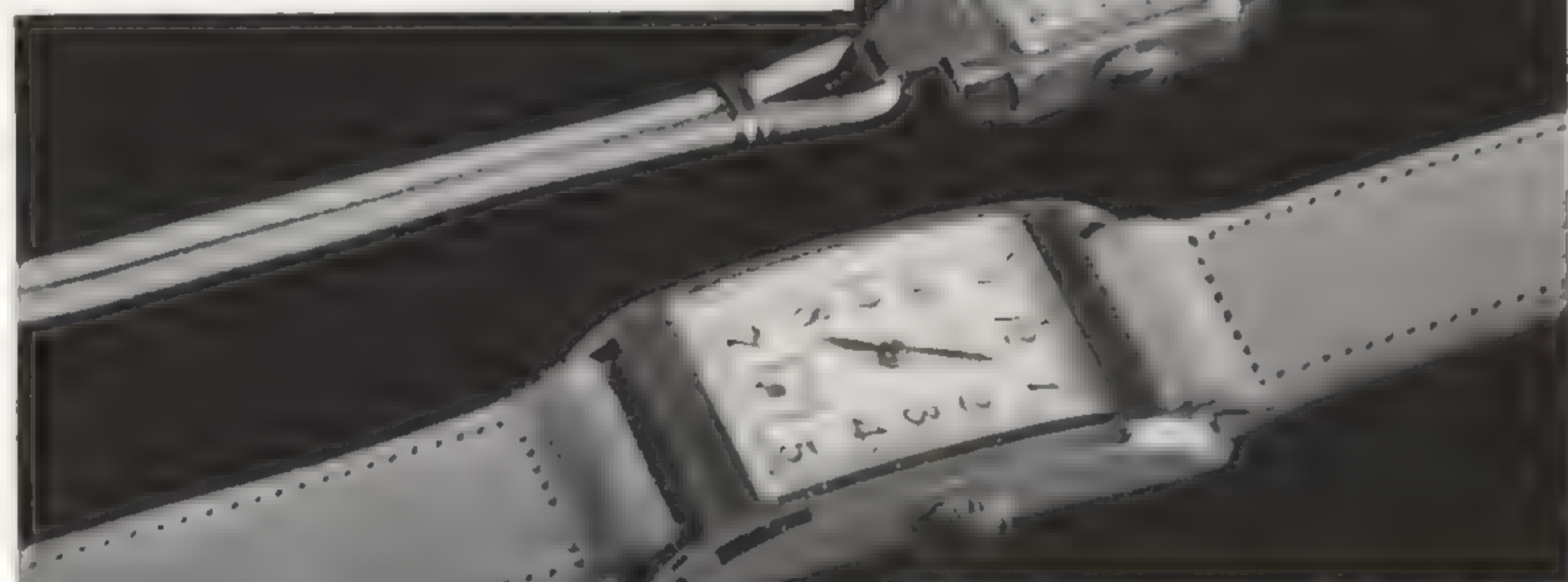
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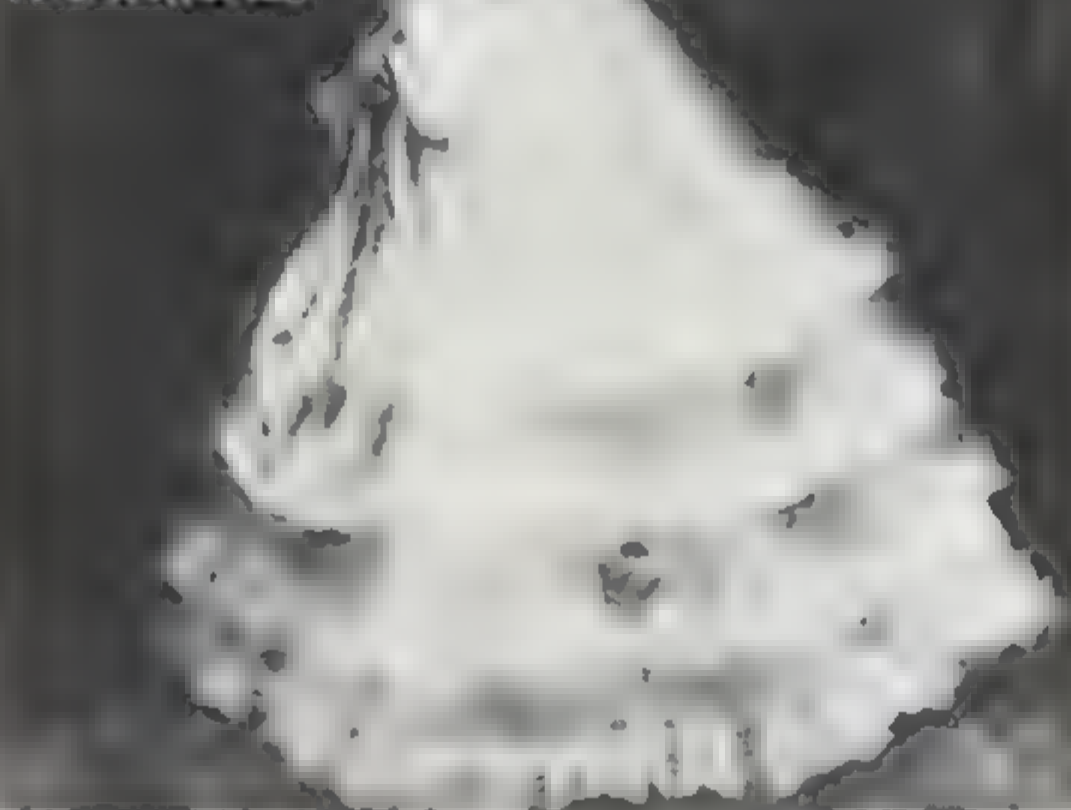
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VOGUE COVERS THE TOWN

(Continued from page 29) of an authentic room, also brought back recipes for Hawaiian food, which seemed remote from the raw fish we had been led to believe was gourmet's delight in the South Seas. The entertainment also brought back by Mr. Laurysen consists of Elmer Lee's native six-piece orchestra, three Hawaiian dancing-girls and Clara Inter, alias Hilo Hattie. If you want to know why, it is because she sings "Hilo Hattie Hop" exceedingly well.

The room carries on the aspect of pleasant informality that made the original "Maisonette" a perfect rendezvous for those couples afloat in that rarefied mood where conversation can be reduced to simple phrases. The muted music tends to create languorous lapses from reality. And best of all, the guests may wear leis of real flowers—which is practically bringing Hawaii across the Pacific to Fifth Avenue.

Proxy Parents

This excellent service for parents is being reorganized this autumn, as its success made it necessary to expand beyond the bounds of New York and include branches in Stamford (which serves Greenwich and Darien) and Saint Paul, Minnesota. Other branches in the East are also starting this autumn.

Proxy Parents are ready to give children's parties, or stay with children when their parents are away, for either week-ends or longer trips. On Saturdays, they show New York to small groups of children of the same ages and interests. The young children are taken to puppet shows and similar entertainments. The middle group sees the ships at dock, and the older children are taken, among other things, to museums and behind-the-scenes in theatres.

There have been new services added since we last reported on Proxy Parents. Seniors in high school, perplexed over what college to choose for the following year, are taken to different colleges for week-ends and given an opportunity to make their selections at first-hand.

Individual instruction in cooking and sewing, with more classes to be added if there is a demand, is another service recently created.

Perhaps most useful is amusing children in hospitals, who do not

have private nurses and are not in wards. This would imply that hardest task of entertaining the convalescent child.

Proxy Parents can be reached at 114 East Fortieth Street, or by telephone at MUrray Hill 4-5697. G. Alison Raymond is in charge of the service.

Elegance at luncheon

The Salon d'Élégance of the Ritz-Carlton Hotel will open its second season on Tuesday, October 17. Each Tuesday, a revue is centered around a colour, an event on the social calendar, or a dramatic idea. The first presentation will be by Nicole de Paris, who is showing what dress designers call "dramatic" gowns and hats.

There will be stimulating glimpses of the news in furs, hats, coiffures, jewels, and gowns, either on models or on other smart women gathered in the Oval Room for luncheon. The revue lasts from 1:30 to 2:00, with—although no man would believe it of a woman's luncheon—the pressure of explanatory chatter reduced to an agreeable minimum. It may add pleasure to the luncheon to know that the fashion show is with the compliments of the management, and is not added to the cheque.

For future reference

If the end of summer does not mean the end of week-end vacations, and autumn air means horseback riding, hunting, and hiking, then you couldn't do better than to make a reservation at The Lodge, at Smugglers' Notch, Stowe, Vermont.

The Lodge is located in breathtakingly beautiful country at the base of Mount Mansfield, which is country as untrammelled as the heart of any city sophisticate could wish. The tracks of a deer, the white, furry swiftness of a doe, the wings of a partridge are markers for each wilderness day.

The Lodge is reached from New York, Boston, and Montreal via the Central Vermont Railway to Waterbury, Vermont, where the guests are met if reservations have been made. The Inn is a typical Vermont homestead that has been converted with bathrooms, heat, and private baths until grandpa-off-the-stage-coach wouldn't recognize it.



Fanny and Hilda

501 MADISON AVENUE at 52nd, N. Y.

VOGUE COVERS THE TOWN

Town gossip



Carlo and Paul, proprietors of the Meadowbrook Restaurant at 52 East Fifty-Fifth Street, celebrated the fifteenth anniversary of its opening this autumn. It is cheering to realize that good food served in pleasant surroundings makes anniversaries possible....

....Dwight Fiske will open his usual autumn and winter season in the Café Lounge of the Savoy Plaza on October 20. He will continue to amuse the people he has continuously amused....

....The American Artists Group calls attention to its Christmas cards, which are authentic reproductions of the works of foremost American artists; among them, John Sloan, Rockwell Kent, Thomas Benton, John Steuart Curry, Peggy Bacon, and Frederick Waugh. There are nearly three hundred new works to be included in this season's Christmas cards. They are to be found in the better department stores, book-shops, and fine gift shops throughout the country....

....The Waldorf-Astoria announces that, late in October, Emil Coleman and his orchestra will succeed Xavier Cugat and his orchestra for dinner and supper dancing in the formal Sert Room. In the informal Empire Room are Benny Goodman, King of Swing, and his orchestra....

....The Museum of Modern Art will hold a one-man show of Charles Sheeler's works from October 4 through November 1. (Turn to pages 65 and 106, of this issue.) The Museum guarantees that in the present show, Picasso notwithstanding, a tree, a barn, a cat, a brick wall, look like a tree, a barn, a cat, a brick wall....

....Faintly whimsical, the Ritz-Carlton has christened its three bars, Papa Bar, Mamma Bar, and Little Bar....

....In the cocktail bar at the Hotel Weylin, Aurelia Colomo, described as "alabaster framed in ebony," sings out her heart in "Waltz Time in Vienna" and "Zigeuner," and, as an encore, something known as "My Little Cuckoo Sister." There are other songs, too, if these are too reminiscent....

....The Iridium Room at the St. Regis has opened with original *décor* and the ice-rink, with Dorothy Lewis as the skating star.... "FLANEUR"



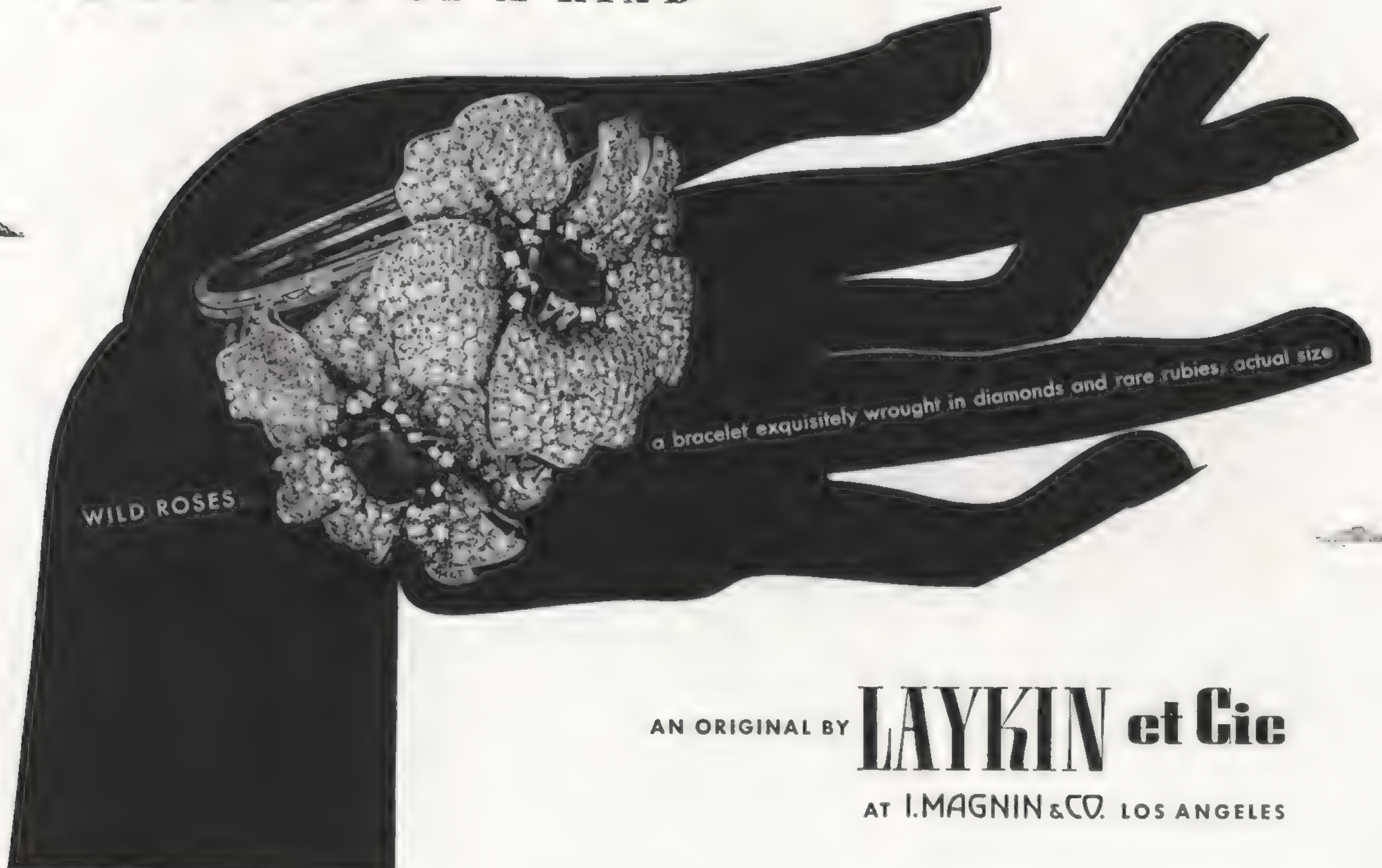
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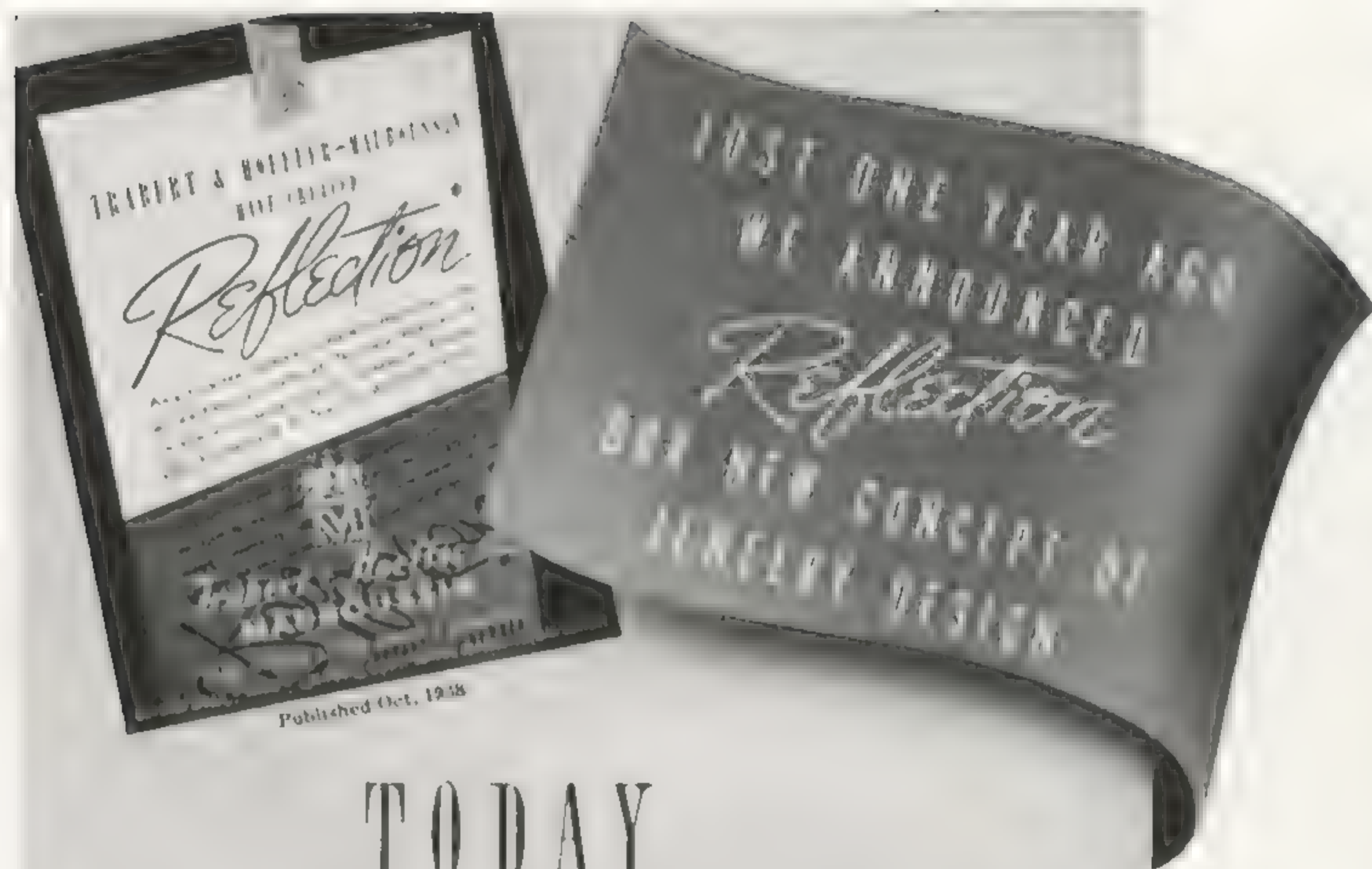


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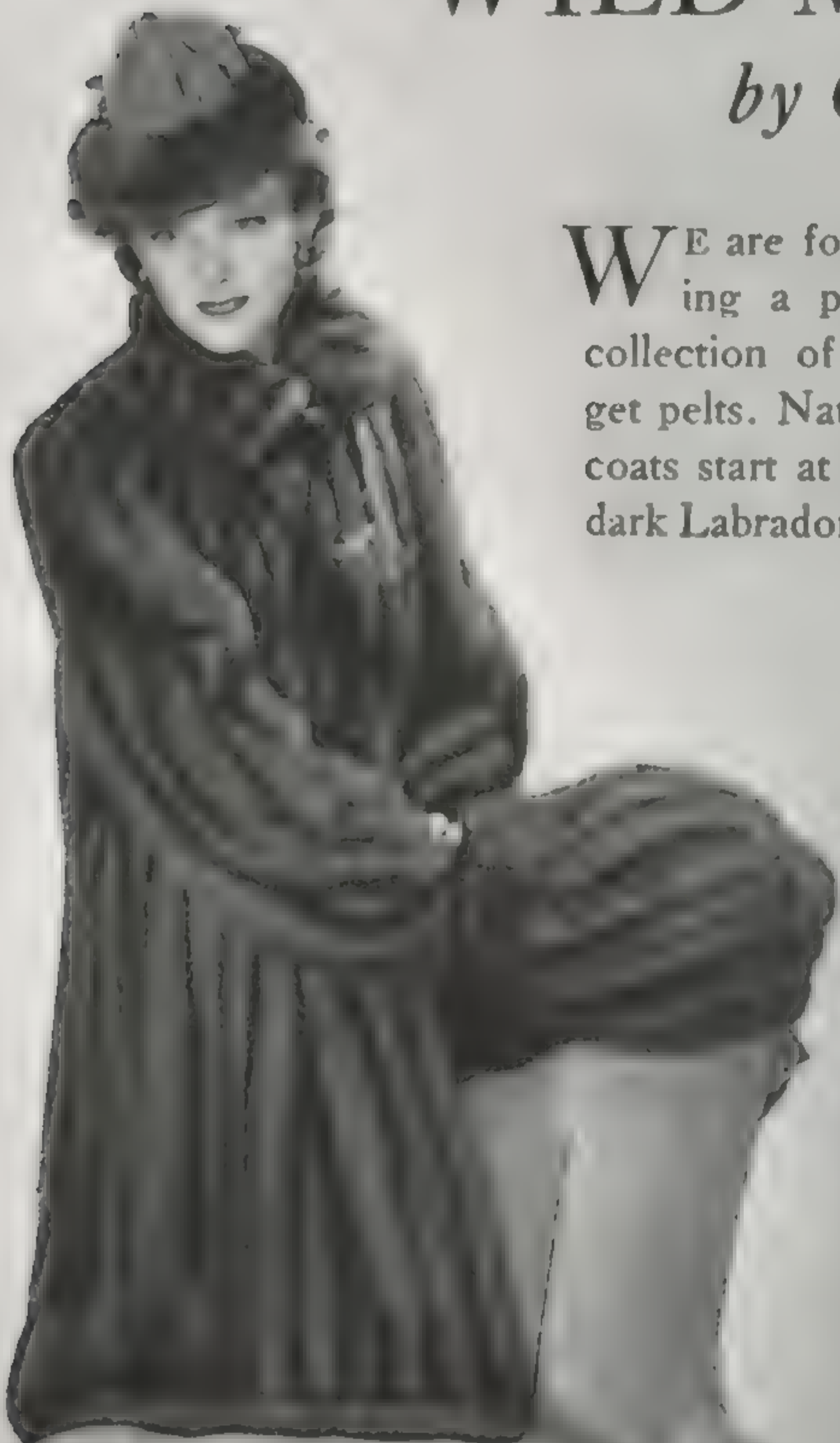
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SOCIETY

BIRTHS

NEW YORK

Brown—On August 25, to Mr. and Mrs. James Crosby Brown (G. Jean Wilson), a daughter, Sarah Louise Brown.

French—On August 26, in Mineola, Long Island, to Mr. and Mrs. Cedric C. French (Elizabeth Henderson Pritchard), of Garden City, Long Island, a son, William Pritchard French.

Lynch—On August 26, to Mr. and Mrs. G. Philip Lynch (Gertrude Low), of Cedarhurst, Long Island, a son.

Moore—On August 25, to Mr. and Mrs. Robert M. Moore, junior (Anne Howard Caparn), a daughter.

Peabody—On August 26, to Mr. and Mrs. Julian L. Peabody (Celia Randolph Robinson), of Westbury, Long Island, a daughter, Patricia Louise Peabody.

Schreiber—On September 8, to Mr. and Mrs. Tell C. Schreiber, junior (Pamela D. Prime), of New York, and Wilton, Connecticut, a daughter, Pamela Van Zandt Schreiber.

Vanderpool—On August 27, in Athens, Greece, to Mr. and Mrs. Eugene Vanderpool (Joan Jeffrey), a son, Eugene Vanderpool, junior.

Williams—On August 26, to Mr. and Mrs. N. Bronson Williams (Peggy Le Bouthillier), a son, Peter Le Bouthillier Williams.

LINCOLN, NEBRASKA

Newens—On August 18, to Mr. and Mrs. William James Newens (Mary Lyndall Fisher), a son, Adrian Fisher Newens.

NEW HAVEN

Meeks—On August 27, to Mr. and Mrs. Carol V. L. Meeks, a daughter, Lavinia Meeks.

SAINT JOSEPH, MISSOURI

Ballard—On August 10, to Mr. and Mrs. Kenyon V. Ballard (Virginia Miller), a son.

SAN FRANCISCO

Melvin—On August 17, to Mr. and Mrs. John Francis Melvin (Ruth Somers), a daughter, Andrea Melvin.

SIOUX CITY, IOWA

Jones—On July 10, to Mr. and Mrs. Edward Jones (Patty Cremin), a son, William Jaffrey Jones.

WATERBURY, CONNECTICUT

Bristol—On July 24, to Mr. and Mrs. Milton A. Bristol (Barbara Goodsell), a son, Milton Allerton Bristol, junior.

Fisher—On July 30, to Mr. and Mrs. Thomas Rawdon Fisher, junior (Harriette W. Phillips), a daughter, Harriette Rowley Fisher.

ENGAGEMENTS

NEW YORK

Barlow-Emmons—Miss Margaret Elizabeth Barlow, daughter of Mr. and Mrs. William Tait Barlow, of New York and Woodstock, Vermont, to Mr. William Bacon Emmons, junior, son of Mr. William Bacon Emmons, of Pomfret, Vermont.

Goodwin-Hinton—Miss Isabel Smead Goodwin, daughter of Mrs. Henry Herrick, to Mr. William B. Hinton.

Rosbach-Bingham—Miss June Rosbach, daughter of Mr. and Mrs. Max J. H. Rosbach, of New York and White Plains, New York, to Mr. Jonathan Brewster Bingham, son of Mrs. Henry Gregor, of Salem, Connecticut, and Miami, Florida, and Mr. Hiram Bingham, former United States Senator from Connecticut.

Rubicam-Pollock—Miss Jane Collins Rubicam, daughter of Mrs. Regina M. M. Rubicam and Mr. Raymond Rubicam, to Mr. Judd Livingston Pollock, son of Mr. and Mrs. Michael Chalmers Pollock, of Grove City, Pennsylvania.

Tucker-Ridder—Miss Ethelette Tucker, daughter of Mrs. Witherbee Black, of New York and Hewlett Harbor, Long Island, to Mr. Eric Ridder, son of Mr. and Mrs. Joseph E. Ridder, of Manhasset, Long Island.

Winter-Cane—Mrs. Auguste Winter, of New York, daughter of Mrs. Ralph Seward Allen and Mr. Harmon Spencer Auguste, to Captain Gerald Edward Cane, Royal Artillery, son of Judge Edward Watkins Cane, K. C., and Mrs. Cane, of Blandford, Dorset, England.

MORRISTOWN

Easley-Pepper—Miss Nita Easley, daughter of Mr. and Mrs. George Albert Easley, of "Three Gables Farm," Morristown, New Jersey, to Mr. John K. Pepper, junior, son of Mrs. Sittig Pepper, of Morristown, and Dr. John K. Pepper, of Winston-Salem, North Carolina.

ENGAGEMENTS

PITTSBURGH

Milligan-Wallace—Miss Eloise Whitney Milligan, daughter of Mr. and Mrs. Thomas Pringle Milligan, of Stamford, Connecticut, to Mr. John Robinson Wallace, son of the late Douglas Vaille Wallace and Mrs. Wallace, of Long Meadow, Massachusetts.

SALT LAKE CITY

Miller-Wetzel—Miss Anna Mae Miller, daughter of Mr. and Mrs. Nicholas William Miller, of Salt Lake City, Utah, to Mr. Ellsworth Scott Wetzel, junior, son of Mr. and Mrs. Ellsworth Scott Wetzel, of Bremerton, Washington.

WASHINGTON, D. C.

Stokes-Hatch—Miss Olivia Egleston Phelps Stokes, daughter of Canon Anson Phelps Stokes and Mrs. Stokes, of "Brook Farm," Lenox, Massachusetts, and Washington, D. C., to Mr. John Davis Hatch, junior, son of Mr. and Mrs. John Davis Hatch, of Berkeley, California.

WATERBURY

Lilley-Williams—Miss Evelyn Theodora Lilley, daughter of Mrs. Dutton Lilley and Mr. Theodore Lilley, to Lieutenant Freeman Walton Williams, U. S. N., son of Mr. and Mrs. Frederick W. Williams, of Macon, Georgia.

WEDDINGS

NEW YORK

Barber-Sprague—On August 21, in Christ Church, Oyster Bay, Long Island, Mr. Donn Barber, son of the late Donn Barber, and Miss Mary Holt Sprague, daughter of Mr. and Mrs. Carl O. M. Sprague, of New York and Oyster Bay.

Connors-Regan—On September 12, in Old Westbury, Long Island, Mr. Phillip Connors, of Greenwich, Connecticut, son of Mr. and Mrs. Thomas J. Connors, of Pasadena, California, and Miss Constance S. Regan, daughter of Mr. and Mrs. Thomas J. Regan, of New York and Old Westbury.

Coudert-Blagden—In August, Mr. Philippe Coudert, of New York, son of the late Mr. and Mrs. Louis Leonce Coudert, and Mrs. Edward R. Blagden, of Hyannis Port, Cape Cod, Massachusetts.

Gilbert-Horton—On September 1, in Saint Barnabas' Episcopal Church, Irvington-on-the-Hudson, New York, Mr. Erskine Fullerton Gilbert, son of Mrs. Henry L. Gilbert, of Gilbertsville, New York, and Miss Helena Frances Horton, daughter of Mr. and Mrs. Harvey Millard Horton, of New York and Baltimore, Maryland.

Marvin-Mekeel—On October 6, in Saint Luke's Church, Montclair, New Jersey, Mr. David Greenwood Marvin, son of Mr. and Mrs. Arba Bryan Marvin, of New York and New Canaan, Connecticut, and Miss Elizabeth Saville Mekeel, of Montclair, daughter of the late Mr. and Mrs. I. A. Mekeel.

Mountain-Child—On September 26, in Westport, Connecticut, Mr. John Henry Mountain, son of the late John Henry Mountain and Mrs. Mountain, of Middletown, Connecticut, and Miss Helen Child, daughter of Dr. Charles Gardner Child and Mrs. Child, of New York and Westport.

Munroe-Martin—On September 16, in the Church of Saint John's of Lattintown, Locust Valley, Long Island, Mr. Logan Munroe, son of Mr. Charles Andrews Munroe, of Chicago, Illinois, and Greenwich, Connecticut, and Miss Jean Stirling Martin, daughter of Mr. and Mrs. Henry Clifford Martin, of New York and Glen Cove, Long Island.

Murray-Cochran—On August 25, Mr. Edward M. Murray, son of the late Dr. T. Morris Murray and Mrs. Murray, of Boston, Massachusetts, and Mrs. Jean Cochran, daughter of Princess Mabel Hohenlohe-Schillingsfürst, of New York, and the late Clifford A. Cochran.

Murray-Mattison—On August 28, at "The Helm and the Ship," Cotuit, Massachusetts, Mr. Archibald Murray, son of the late James B. Murray and Mrs. Murray, of Yonkers, New York, and Miss Anna Cutler Mattison, daughter of Mr. Joseph Mattison, of Yonkers and Cotuit.

Schelling-Marshall—On August 11, in Berne, Switzerland, Mr. Ernest Schelling and Miss Peggy Marshall, of New York, daughter of Mrs. Jan Jutta and Mr. Charles H. Marshall.

Wister-Fox—On September 2, Mr. William W. Wister, of New York, son of Mr. and Mrs. Charles J. Wister, of Chestnut Hill, Pennsylvania, and Miss Catherine Phyllis Fox, daughter of the late Lytleton Fox and Mrs. Fox, of New York and Southampton, Long Island.

SOCIETY

WEDDINGS

CLEVELAND

Rypperda-Wierdsma-Mitchell—On September 4, in the Church of the Saviour, Cleveland Heights, Ohio, Mr. Johan Rypperda-Wierdsma, junior, of Boston, Massachusetts, son of Mr. and Mrs. Johan Rypperda-Wierdsma, of Rotterdam, Holland, and Miss Emily Jane Mitchell, daughter of Mr. and Mrs. Harry Wilbert Mitchell, of Shaker Heights, Cleveland, Ohio.

DULUTH

McGiffert-Harrison—On July 29, Mr. Rutherford Nelson McGiffert, son of Mr. and Mrs. J. R. McGiffert, and Miss Frances Mary Harrison, daughter of the late Joseph Gorin Harrison and Mrs. Harrison.

LARCHMONT

Nisewander-Whiting—On July 12, in Saint John's Church, Larchmont, New York, Lieutenant Terrell Andrew Nisewander, U. S. N., of Boise, Idaho, son of Mrs. Mattie Pierce, of Aberdeen, Washington, and Miss Edna Whiting, daughter of Captain Kenneth Whiting, U. S. N., and Mrs. Whiting, of Larchmont.

LOS ANGELES

Webb-Palmer—On July 25, in Shove Memorial Chapel, Colorado Springs, Colorado, Mr. Joel Adelson Hayes Webb, of Colorado Springs, and Miss Barbara Shove Palmer, daughter of Mrs. Shove Palmer.

NEW HAVEN

Slaymaker-Barrett—On August 18, in the Church of the Transfiguration, New York, Mr. William Frederick Slaymaker, son of Mr. and Mrs. Samuel R. Slaymaker, of Lancaster, Pennsylvania, and Miss Ann Frances Barrett, daughter of Mrs. Edgar Conrad Lockland, of New Haven, Connecticut.

NORTH STONINGTON

Fitts-Newitt—On September 2, Mr. Dudley Fitts, of Wallingford, Connecticut, son of Mrs. Ralph Osborne, of Bos-

ton, Massachusetts, and the late Dudley Fitts, and Miss Cornelia Butler Hewitt, daughter of Mr. and Mrs. Brower Hewitt, of North Stonington, Connecticut.

PHILADELPHIA

Reeves-Phipps—On August 21, in Bar Harbor, Maine, Mr. Edward J. Reeves, of New York, son of Mr. and Mrs. James Reeves, and Mrs. Elizabeth M. Brooke Phipps, of Philadelphia, Pennsylvania, and Newport, Rhode Island.

PROVIDENCE

Bohlen-Sturges—On August 12, in the Peace Dale Congregational Church, Rhode Island, Mr. John William Bohlen, of Philadelphia, Pennsylvania, and Miss Alice Knight Sturges, daughter of Mr. and Mrs. Rush Sturges, of Providence and Narragansett, Rhode Island.

SAINT JOSEPH

Cox-Funkhouser—On August 5, in Saint Joseph, Missouri, Mr. Stanley Cox, son of Mr. and Mrs. Ross C. Cox, and Miss Julia Funkhouser, daughter of the late Claude Funkhouser and Mrs. Funkhouser.

SIOUX CITY, IOWA

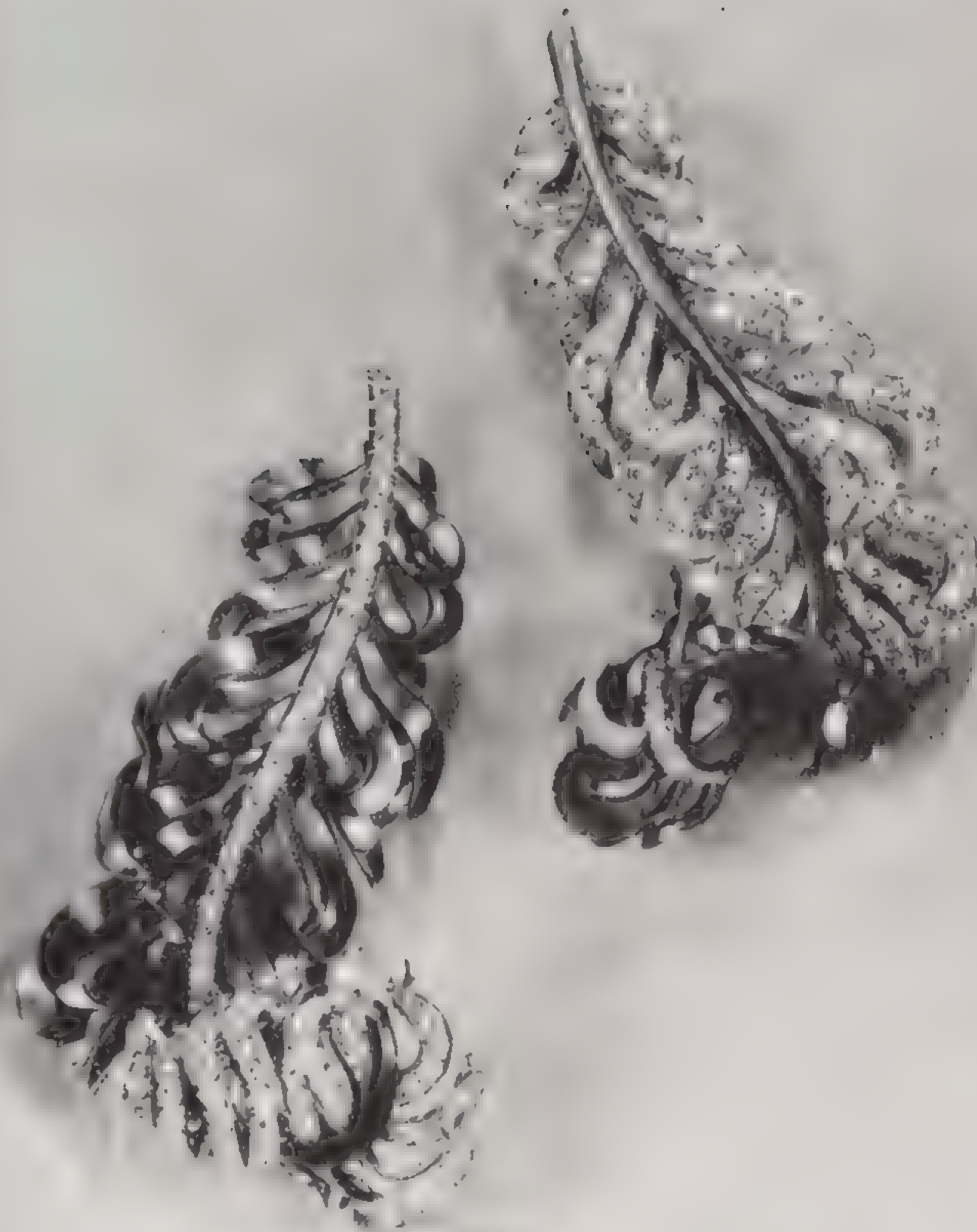
Gleysteen-Wilde—On September 4, in Saint Thomas' Episcopal Church, Mr. John Wells Gleysteen, son of Mr. and Mrs. J. C. Gleysteen, of Sioux City, and Miss Carolyn Wilde, daughter of Mrs. Helen Michael Wilde.

SPRINGFIELD

Benner-Stone—On August 19, Mr. Allen Rogers Benner, second, son of Mrs. Richard S. Benner, and Miss Sarah Dickinson Stone, daughter of Mr. and Mrs. Edward J. Stone.

WASHINGTON, D. C.

Swift-Thompson—On September 16, in Saint Thomas' Church, Washington, D. C., Mr. Garfield Swift, of New York, son of Mr. Justin R. Swift, of Evanston, Illinois, and Miss Elizabeth Ross Thompson, daughter of Mrs. Smith Hempstone.



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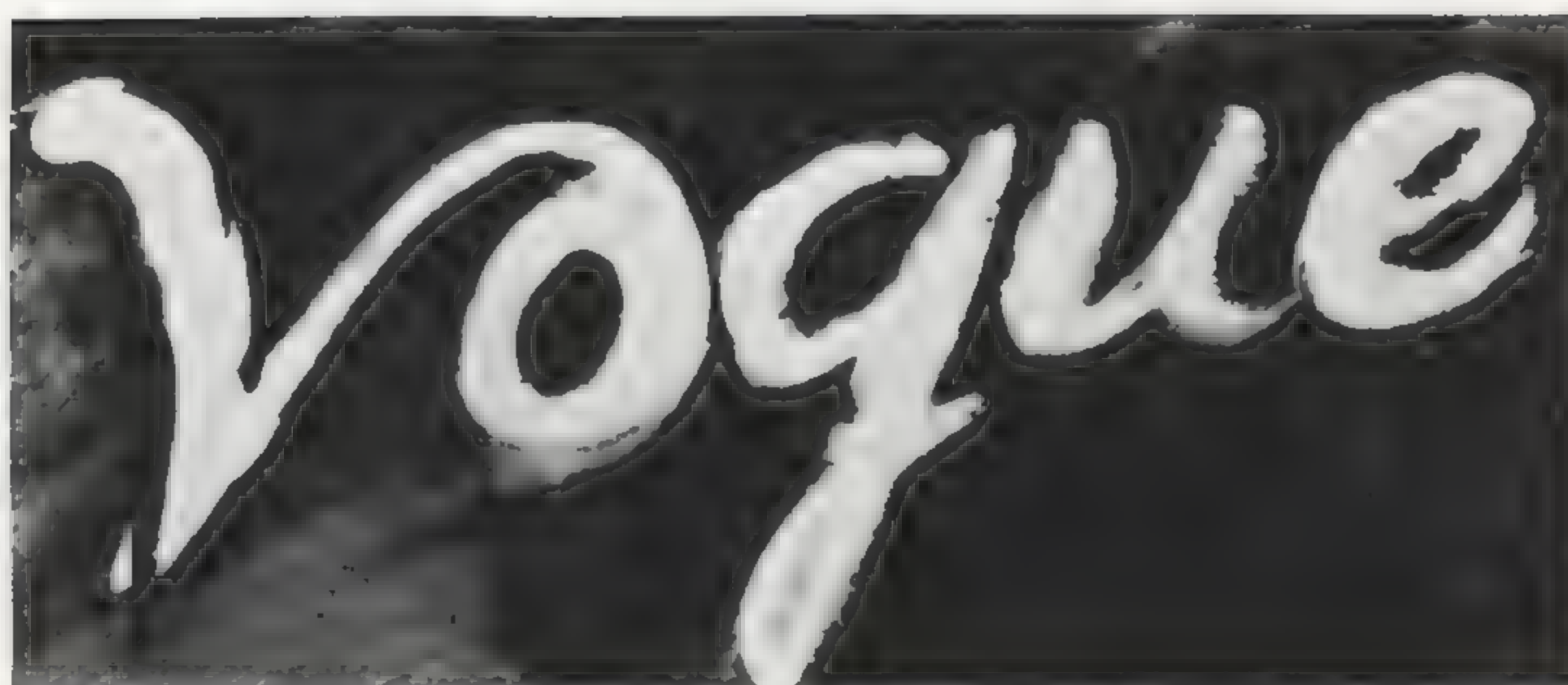
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OCTOBER 15, 1939

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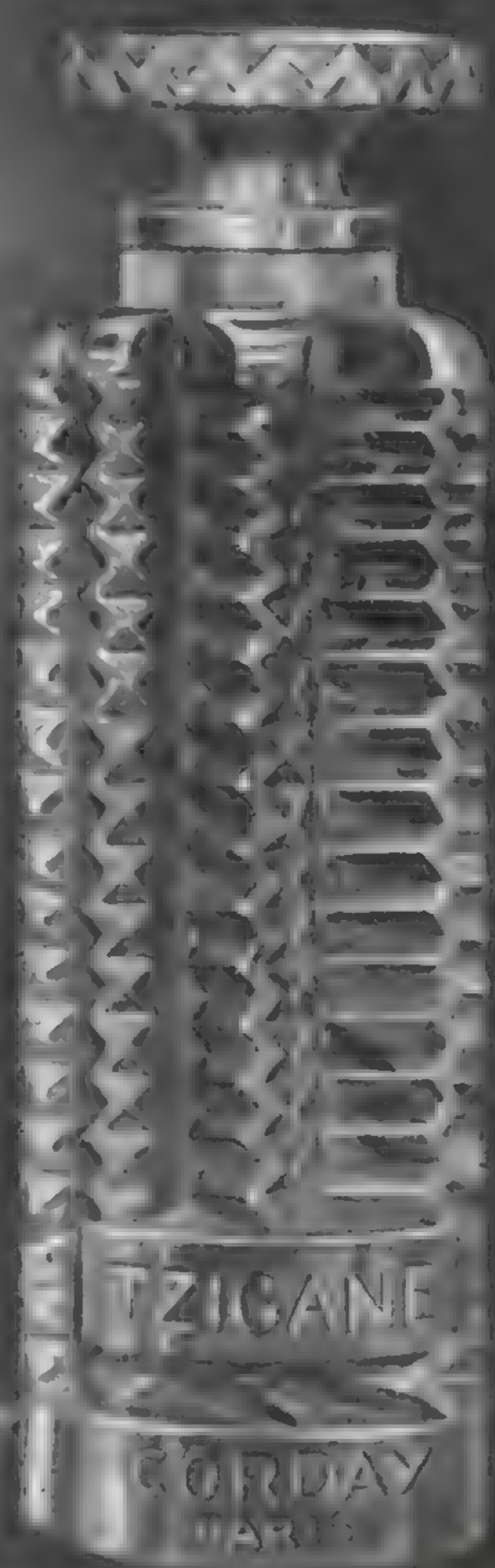
The shops of Vogue, 28-33



The Grafstrom cover sketch
shows a prima donna among
dinner-dresses, in stripes fairly
singing for their supper. Silk
satin front; quiet green Lyons
velvet back. At Henri Bendel

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Vogue's-eye on war-time fashion 1939



CITED among the war *communiqués* of the French newspaper, *L'Œuvre*, is the above item, written by columnist Germaine Decaris while reporting the evacuation of children at the Gare Saint-Lazare. We quote....

"It is 12:30. The boat train is about to leave. A young woman comes running. In her hand, large green envelopes—*To the Editor of Vogue, New York*. From the other side of the platform grille, mail-men hold out their hands. It is last-minute mail. The iron table rings with the thump of their stamps. The green envelopes disappear into the enormous canvas sack marked 'Mail—France.' It is the mode of Paris on its way to the New World. Is it the last time?"

At the left is one of the actual green envelopes—a packet of drawings (see pages 54 and 55) by Count René Bouët-Willaumez, who has already reported for duty.

But, thankfully, it isn't the last—despite the columnist's ominous foreboding. Subsequent boats and clipper ships continue to bring Paris fashion pages (always subject to French military censor) from our French office—and will continue to do so as long as a Paris mode is designed. For the French *couture*, anxious to keep their women workers employed, intend to carry on just as they did in 1914. Just how *did* Paris fashion carry on in 1914?—is a question we're countlessly asked these days. The next two pages answer it—with clippings from 1914 *Vogue* that may throw light on 1939.

THE LATEST, PERHAPS THE LAST,

Doubtless America Is Receiving the Last She V
of 1914 Paris Fashions, Even though, between
Indignation That Surpass Bombs, the Coutur
Tried on a Military Co
Some Braid

Vogue's-eye on
war-time fashion
1914



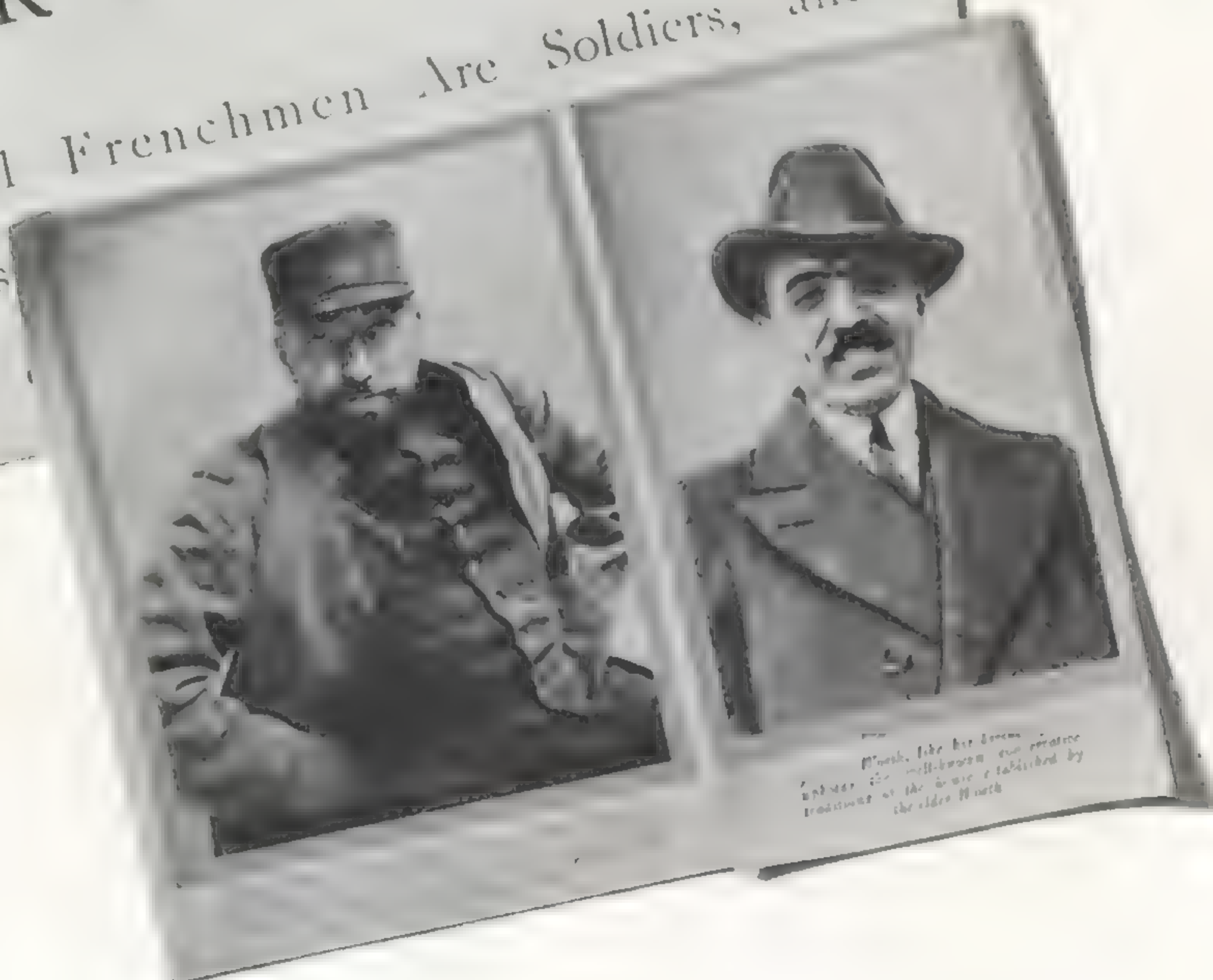
NUMERABLE people have asked what happened to Vogue, to fashion, when the World War started, back in 1914. And here on these pages we show you a part of Vogue's record of that sudden blackout of life when war began in August, 1914.

In the 1914 September 15 issue of Vogue, the important report of the Paris Openings appeared on the first page (which is reproduced at the right) with this heading: "The new silhouette is very voluminous—couturiers may differ whether a gown shall be straight at the waist-line or fitted, but when it reaches the ankles there are no opinions." But beneath this normal reportage, an editor's ominous note said firmly, "In spite of the European war and many reports in the daily press that Paris would put forth no fashions this season, Vogue is presenting in this issue a number of models from Chéruit, Martial et Armand, and Dœuillet. These were shown at the Paris Openings in August, for Paris did hold Openings, and Vogue's Paris staff was there as usual, and so long as Paris continues to create fashions and the transatlantic mail service is in commission, Vogue will keep its Paris offices open and will publish sketches and articles from Paris in every issue. A cable received from our Paris office just as this number is going to press reads, 'Sending splendid material for October 1 Vogue from Openings.'"

There followed an amazing account of how War burst on that pre-War Paris. Vogue reported that the French newspaper, *Le Figaro*, of July, 1914, had only one column on the crisis, with the rest of the edition

COUTURIERS UNDER ARMS

To-day All Frenchmen Are Soldiers, and
"Sous les
scribed





devoted to the trial of Madame Caillaux, who had murdered the editor of *Le Figaro*. The next day, only one paragraph was devoted to Madame Caillaux, all the rest of the edition to War. Vogue's article went on, "Thus cataclysmically was France hurled from a time of peace, with its interest in little things, into a state of War. One day France had no interest but in the murder of a single man—and he four months dead; the next, it had no thought but War."

The *couture* immediately responded to those thoughts of War. "No one," wrote Vogue's correspondent, "gave fashion a thought. Paul Poiret and Jean and Jacques Worth were among the first to go. When the head of the house was not away on affairs of war, his assistants were; his designers were enlisting, and his little sewing girls were with the Red Cross, or he had set them to work making bandages."

But then the same paragraph contains this: "After a while many of the houses, notably those headed by women, resumed their normal activities, even holding their Openings. The United States and South America are still markets for the wares of the couturiers. The silhouette is bell-like, flaring from shoulder to ankle. The skirt is short, even eight inches from the ground."

The next issue of Vogue (October 1) had an article, called "Fashion Has Met the Enemy And—" which showed that Paris had begun to adjust itself to this amputated life. The story said, "Even when the ateliers of the couturiers were half full of Red Cross bandages, the other half was full of piquant surprises which now bodily emerge; skirts, three meters wide and eight inches short; your choice of a bodice—even a minaret tunic. Paris is in a state of siege, but flags are flying gaily on all sides, just as if the city were in gala dress to welcome a royal guest. But to-day Paris is not preparing to welcome a monarch—but to keep one out." The story continued: "French, English, Russian, and Belgian flags flutter from every window and lend an air of gaiety that was absolutely lacking during the first days of mobilization. (Continued on page 102)



The Inimitable—

The fake can be fun, the synthetic can put up a nice show, but still eyes turn unswervingly to the real thing in jewels. The pseudo is never quite as soul-satisfying. The lapel under the paste pin has never quite the same unalloyed lift as the one under the precious clip. Perhaps, too, in these times of uncertainty, eyes turn to bona-fide jewels for their very certainty—for their tangible beauty in a world of all too little beauty; for their tangible value in a world of all too many teetering values.

Significant among the new jewel trends is a sudden blaze for white stones: the cold white fire of diamonds, the white limpidity of pearls and moonstones. Diamonds and diamonds alone—two hundred and seventeen carats of them—illumine that necklace on page 43. Diamonds alone pave the eight-inch feather clip Mrs. Henry Stehli wears. Diamonds only, fabricate a necklace that curls, like a white plume, around the neck. And when Her Majesty, Queen Nazli of Egypt, ordered a wedding present for the marriage of her daughter, Princess Fawzieh, the command came for a necklace and tiara of diamonds only.

Significant, too....A new partiality for platinum—the supply of which is becoming scarcer and scarcer now that it is being conscripted for the manufacture of high explosives. A sudden fizzing to popularity of champagne diamonds—sometimes juxtaposed with smouldering black pearls as on page 46. A new cut for topazes, exactly the shape of acorns. A new acquisitiveness for “sets” of jewels—necklace, clip, bracelet, ring all as deliberately matched up as a Victorian parlour set. A growing ennui for armfuls of junky jangles and bangles, and a new appreciation for one dramatic, self-sufficient bracelet, or something as spectacular as Countess Reventlow von Haugwitz’s trio: one wide band of rubies, one of sapphires, one of diamonds. And a mania for exciting earrings on our snooded heads—such as Madame Arpel’s yellow sapphire flower on one ear, and a blue sapphire flower on the other. But whatever the jewel, one factor remains constant—the personal, the inimitable. This may be the year of *Ersatz* in many things—but not in jewels.



DIAMONDS play an impressive hand—blazing tribute to the great importance of white stones this year. A sixteen-carat diamond in the ring; diamonds in the bracelet; in the brooch—and in the cigarette-case. All from Tiffany and Company. (John-Frederics turban)



STEICHEN

JEWELS FROM CARTIER • DRESS FROM BERGDORF GOODMAN • COIFFURE BY ÉMILE OF FIFTY-SIXTH STREET



JEWELS FROM VAN CLEEF AND ARPELS

DIAMONDS...two hundred and seventeen carats of pear-shaped and marquise diamonds—one of the most beautiful necklaces in the world—one of the most dazzling examples of white jewels. A diamond hair-clip sweeps over the temple

(Opposite page) PEARLS...one hundred and forty-nine large Oriental rosée pearls, with a diamond clasp. Pearls on her wrist, pearls in her ears, a pearl on her finger—the new zeal for white jewels will keep the pearl-divers busy



MOONSTONES—the pale, luminous beauty among the white stones—are massed in this necklace with diamonds and cabochon rubies. More rubies and diamonds in the bracelet and in the ear-clips. All from Paul Flato. (Hattie Carnegie dress. Up-flung coiffure by Louis)

Moonstones ascendant

The moonstone is in the ascendant. Its rays are under close observation. Its opalescent beauty is catching the eye more and more—not with the waxing of the moon (as people used to believe)—but with our new wish for whitish gems and massive necklaces. The moonstone is entering a new phase—the rare blue-white ones from Ceylon, on these pages, have precious stones as satellites.

- (Below) Moonstones and rubies in a massive necklace, matched with a large leaf-spray brooch of moonstones with ruby-and-diamond stem. From Marcus
- A sapphire-and-diamond clip that can be worn on a rigid bracelet. E. M. Gattle



MARTINUS ANDERSEN



Jewels and

DIAMONDS, PEARLS, AND PLATINUM—the blazing “white way” in jewels. Pearls in the shell earrings. Diamonds in the clip. Diamonds in the platinum ring and bracelet. All: Black, Starr and Frost-Gorham. Jaeckel fox muff



CHAMPAGNE DIAMONDS AND BLACK PEARLS—staccato contrast in a clip pinned here on the muff of Bergdorf Goodman’s satin-and-marten dress. Bracelet of diamond orchids. Diamond ring. Jewels: Trabert and Hoeffler-Mauboussin

Muffs

Important new jewels—
and a new place to clip them—
on your fur or fabric muff



LIGHT AND DARK SAPPHIRES IN GOLD—a harmony of blues repeated throughout this jewel “set”...a massive bracelet, bow-knot brooch, earrings that look like blueberries. All from Udall and Ballou. John-Frederics’ fox hat and muff



DIAMOND LILIES-OF-THE-VALLEY—that beloved white flower—petals, leaves, and stem—in diamonds. Pin it on the velvet muff or hat from Lilly Daché. Wear a diamond-and-platinum bracelet. All jewels from Edwin H. Tompkins



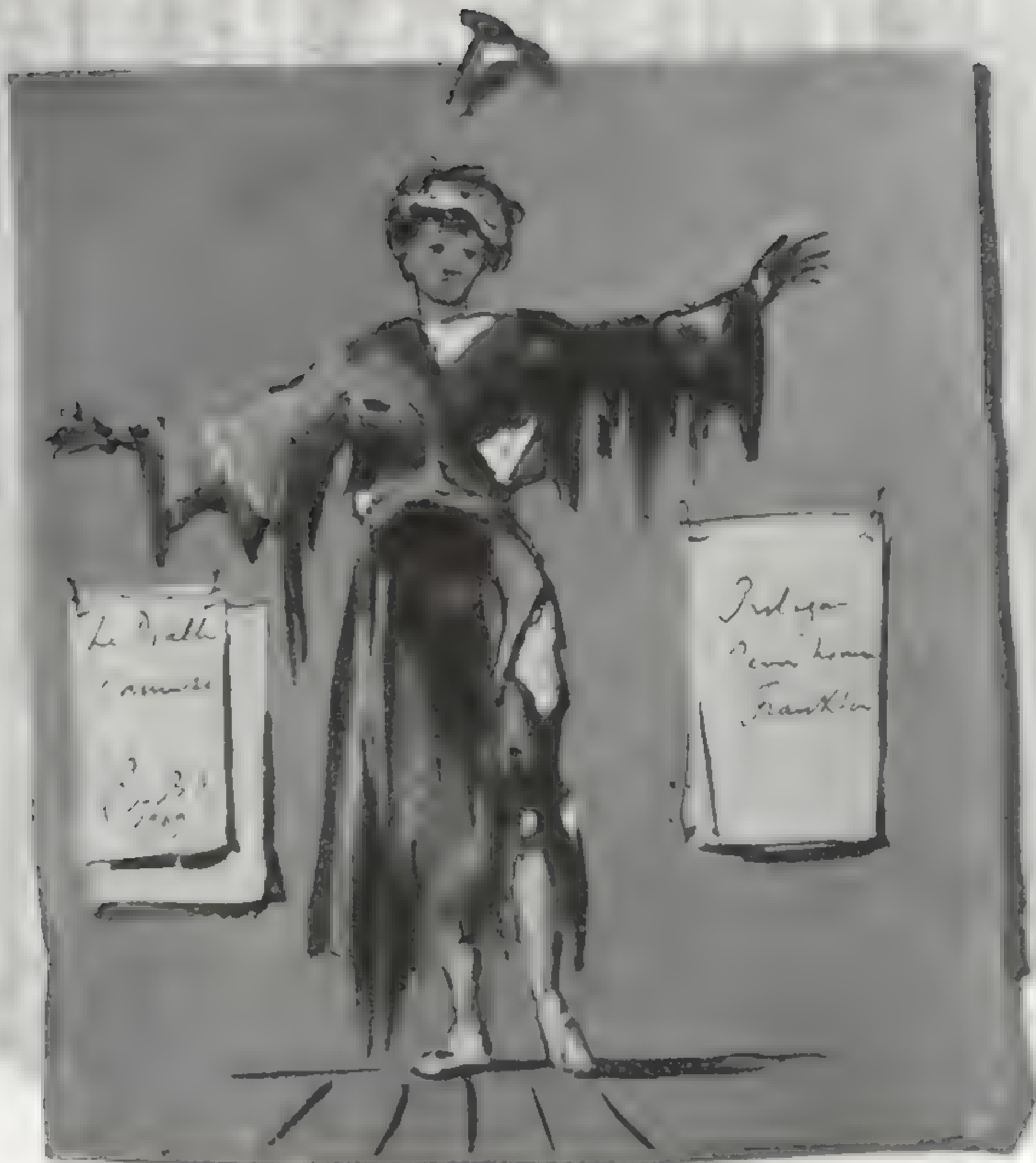
Dali's "Venusberg" ballet

"Bacchanale," danced to the Venusberg music, opens the Ballet Russe's new season

"GIVE me a laundry list," said Rossini once, "and I will set it to music." And now Leonide Massine, premier dancer and choreographer of the Ballet Russe de Monte Carlo, shows a similar facility. The range of his repertoire for the new ballet season, which is about to start in New York, is enormous. But of all the ballets, the most enchantingly odd is "Bacchanale," the result of the collaboration of Dali, Massine, Chanel, and, of course, Wagner. To Wagner's Venusberg music from "Tannhäuser," Dali, who concocted the libretto, costumes, and sets, has devised a ballet that is a miraculous jumble of chic *chichi*. He has, for his central figure, mad King Ludwig of Bavaria, nestling in the cardboard bosom of a giant swan.

Among his fantasies are the delicious costumes for the *corps de ballet*, who either dance with their heads completely hidden in white tulle or stand immovable in costumes that combine crutches, kidneys, and lovely gowns, all made by that practical and enthusiastic balletomane, Gabrielle Chanel. (The photograph on the opposite page shows a tulle-headed dancer; the sketch below, by Dali, the dancers swirling across the stage, some of them with heads masked, incredibly, to look like huge eggs.) The whole ballet, in fact, is an eccentric's swooning dream of a madman's Wagnerian nightmare.





"The Devil's" Holiday

FAR less farouche than the Dali ballet is the Slav-Italianate "Devil's Holiday," with its entrancing, romantic tableaux. For the delicate music of Paganini, for the fresh choreography of British Frederick Ashton, for the libretto of Satan having a wonderful time in Venice, Eugène Berman, the French painter, has designed all of the sets and the costumes.

Some of his sketches for those sets and costumes are on these pages. He has done landscapes in the charming idiom of eighteenth-century gouache. He has painted strangely beautiful, still, starry skies; sinister, brooding, flat façades of Venetian palaces, all in the lovely colours of sulky blues, Venetian reds, and paling yellows. Equally melting are the costume tones—the hat-vendor, for instance, in yellow and pink and grey. The whole ballet is a swirl of devil, love, and carnival.

*A Romantic Fantasy
at the Ballet Russe,
designed by Eugène Berman*



BERMAN SET; VENETIAN PALACES, BLUE VEILS IN SKY



PROLOGUE SCENE; MONUMENTAL DOOR, WITH CHARTREUSE



COSTUME SKETCH; DANCER MASKED IN GREY



HAT-VENDOR SKETCH; SHARP, GAY



HUNTING-SCENE; LIKE AN EIGHTEENTH-CENTURY GOUACHE



ENTR'ACTE SET IN THUNDER-GREY; VENETIAN PALACES

THE IMPOSSIBLE GLORY

A touching memory of a day's journey through Yugoslavia . . . By Rebecca West

WE left Sarajevo in the early morning, picking our way over the peasants who were sleeping all over the floor of the station. Nothing we believe about peasants in the West is true. We are taught to think of them as stolid, almost physically rooted to the soil, and averse to the artificial. Nothing could be wilder, for the peasant loves to travel, and travels more happily by train than on horseback.

The journey out of Sarajevo is characteristic, leisurely and evasive and lovely. The train starts at the bottom of the bowl in which the city lies, and winds round it and comes out at a nick in the rim. There is a high station at the nick, and there one looks down for the last time on the hundred minarets, the white houses, and the green flames of the poplars. Thereafter, the train travels through a Swiss country of alps and pinewoods, until it goes into a long, wooded gorge, which has one superb moment. Where two rivers meet, they thunder down on each side of a great rock that has been sharpened by ages of their force to a razor-edged prow.

Sometimes we looked at the scenery, and sometimes we slept, and often we listened to Constantine, who throughout our entire journey, which lasted thirteen hours, talked either to us or to some of the other passengers. In conversation, Constantine is like a professional tennis player who does not expect amateurs to stand up to his mastery for long, who expects to have to play to relays, so sometimes I did not listen to him, until I caught one of the formulas.

He was saying: "Do you know white beer? It is the last of all that is *fade* in the world, and it is adored by the *petite bourgeoisie* in Germany. They go to the beer-gardens in the woods and by the lakes, and they look at the beauties of their Germany, and they drink white beer, which is the most silly thing you can drink, for it does not taste of anything, and it can not make you drunk."

We were passing through lumber country, by a river on which we saw the lumbermen steering great rafts of logs over the rapids. "Some day you must travel so," said Constantine. "In the calm places you will hear the men singing so wonderfully." We passed through Vishegrad, a lumber town with many stacks of new logs, and old houses with minarets, and a wide brown bridge over which there rode on a pack-horse a Moslem who must have been very old, or from the far South, for, alone of all Bosnian Moslems I have ever seen, he wore the head-dress which preceded the fez among the Turks, the turban. Then I slept a little and woke up in a little town where there was not a minaret, where there was no more trace of Islam than there would be in a Sussex village.

We were, in fact, in Serbia. We went and stood on the platform and breathed the air, which was now Serbian air. It is as different from Bosnian air as in Scotland the Lowland air differs from Highland air; it is drier and, as they say of pastry, shorter. Anybody who does not know that it is one pleasure to fill the lungs up at Jayce or Loch Etive and another to fill them down at Belgrade or the Lammermuir Hills, must be one of those creatures with defective sensoria who can not tell the difference between one kind of water and another.

On the platform, a ceremony was going on, for there was travelling on our train an officer, a light-haired boy in his twenties, who had once been in the garrison of this town, and had afterwards been moved south, and was returning northward to take up some new and more exalted duties. The people of the town had heard beforehand that he would be passing through and had gathered with their children to congratulate him on his promotion. It could be grasped, chiefly from their cheering when the train arrived and left, that they had liked him very much; but, when he was standing in front of them, he and they alike were (Continued on page 112)

GEORGE WHITE'S "SCANDALS"

Pretty as pinks are the girls of the "Scandals," and that is all that matters in this kind of revue. The "Scandals" are a measurement of memory, a period in history. This newest one—the thirteenth since the first "Scandals" of 1919, which was a hit just after the War of 1914—opened two days before the start of the War of 1939. In this year's version, the high point is the delightful Ann Miller, who dances like a tap-dancer's dream, beating out the Mexi-conga to the tom-toms of the four cunning Chinese Kim Loo sisters



Ann Miller dances the Mexicana in George White's "Scandals"



TWO-COLOUR COATS in the Paris Collections. Alix lined blue velvet with green for an Italian-Primitive coat and hood. Creed plastered black passementerie on a dramatic brown velvet evening coat. (Paris used much black and brown, this year.)



SINGLE-COLOUR COAT in the Paris Collections. Balenciaga used resounding red broadcloth for his voluminous evening coat—dolman-sleeved, buttoned down the front to the now-famous tiny waist. Seamed solidly, the bodice fits like a corset



MRS. MERCER WALKER'S NEW YORK DRAWING-ROOM...ENGLISH REGENCY AND MODERN

Conversation



FANTASTIC FRESCOES IN THE PALAZZO REZZONICO IN VENICE, NOW A MUSEUM



SKETCHES BY LAYTON HAWKINS

MME. SCHIAPARELLI USES THIS HUGE PHILIPPINE SHELL AS A CHAMPAGNE BUCKET



THE PALAZZO REZZONICO'S PINK-AND-RED ROOM, WITH FIFTY LONGHI PAINTINGS



MR. THORNTON WILSON'S OLD FRENCH FURNITURE HAS A GAY REVIVAL

about Decoration

A gossip report about what is happening in some of our best houses colours, furniture, fantasies, surprises

WHAT fun, when we women forgather at luncheon tables, is the talk of Who is doing What!... Last year, it was all of Constance Spry, and her flower arrangements...or of Doris Duke Cromwell and her new Honolulu house.... We all heard of the fabulous marble bathroom, made in India, of lace-like carved marble...of the tiles brought from Persia, and of the fabulous Chinese Buddha, found in Paris.... This year, discussion of *décor* has given place to the fears and glooms of War.... But the world is still full of a number of things, and we find enough to talk about....

High lights of the summer's talk were...the austere simplicity of those Roosevelt bedrooms at Hyde Park, photographs of which were published on the occasion of the Royal Visit. Every woman in town felt she could have provided more suitable splendour. But it must have been refreshing to the Queen to see a few plain, old-fashioned rooms.... The ever-changing houses of the Duke and Duchess of Windsor are promptly photographed and discussed. The latest pictures of the Windsor *hôtel* in Paris sent all the girls running to their decorators with pages showing those low, luxurious velvet banquettes. Surely they could be used somewhere....

Paris is full of women who make decorating news. ... The Duchess of Windsor, the Princesse de Faucigny-Lucinge, Lady Mendl, Madame Schiaparelli, and the Hon. Mrs. Reginald Fellowes seem to do over their houses and apartments every few months. They change their *décor* as they change their wardrobes. They rush from house to house, fulfilling that old Victorian precept, "Where you rest, there decorate!"...

In New York, alas, we have few women who make constant decorating news. I suppose Mrs. Reardon Havemeyer has made and moved from more beautiful houses than any other New York woman. I remember that old house of hers on Murray Hill, and the apartment in the rue Gabriel in Paris, and the Long Island house, with its dining-room painted by Paulet Thevenaz.... Then the magnificent apartment in the old Beauharnais Palace, and, after that, the little Directoire house in Neuilly. Her last New

York house, that little last house in Fifty-Eighth Street on Sutton Place, proved so suitable that the ever-moving lady seemed settled for good and all. But just the same, she bought a country house at Rhinebeck, a regular Edith-Wharton-Hudson-River-Bracketed house. Lately came the dire news that the new East River Parkway would necessitate the razing of the New York house, and every one was properly distressed.... Torn down it was, but not before the powers-that-be agreed to rebuild it exactly as it was, plus fifteen feet more of garden space, spang on top of the new parkway.... It is hard to imagine Lily Havemeyer, or any other woman, doing the same house twice in the same way.... I wonder....

Hattie Carnegie has had a similar experience recently. Last year, she bought an old farmhouse in New Jersey and built a new house around it, using the precious central part as a jumping-off place for the new wings. Just as it was ready for painting, it burned to the ground. Hattie refused to go to see the ruins. She ordered the architect to go ahead and rebuild it, old part and all, and now it is again at the painting-and-furnishing stage, and she has again visited it, trying to forget it ever came to disaster, and planning the arrangement of her lovely things within its twice-loved walls.... Few people know that Hattie Carnegie's Fifth Avenue *maisonette*, decorated by Monsieur Boudin of Jansen, in Paris, is one of the best things in New York. There is an old Regency room, stripped of stain and whitened and waxed, that belongs in a museum. The small dining-room is white and gold, with cupboards, all around the walls, of old Chinese lacquer. On the upper floor, there is another Regency room, her boudoir, besides a play-room (for grown-ups), which is panelled with lofty engraved mirrors...pretty swell....

There is talk from Paris of Schiaparelli's new house, as usual. She has so many houses and apartments that one can't keep up with them. I hope she has kept that giant clam-shell table shown on page 56 of this issue, a fantastic affair made of a giant Philippine shell mounted on a gilt-bronze base. She fills the shell with ice and champagne bottles when she entertains.... (Continued on page 113)



GERMAINE LECOMTE's breath-taking black lace dress...among the few daring exceptions to the covered-up rule for evening. Tiny ruffles, tiny bustle, and glittery buttons. Imported by Milgrim

A MINIMUM OF BLACK LACE... A MAXIMUM OF SILVER FOX

(Opposite) PATOU's breath-taking two-piece silver fox wrap...a wasp-waist even in fur! The bolero with grosgrain corselet hooks on—the great skirt ties on





JEWELS FROM MAUBOUSSIN

Eyes on the fit and flare of this Molyneux beaver coat—never has beaver had a smaller waist. Hat, muff, coat from Bergdorf Goodman



PHOTOGRAPHED BY HORST IN JANSEN'S PARIS SHOP

Eyes again on the tiny waist of this Molyneux Persian lamb coat—its skirt all strips of fur and fabric. Hat, muff, and coat; Henri Bendel

London life - under arms

British Vogue carries on.
A London letter from a staff writer
about the first war weeks

YOU ask for my impression of the English scene during the first fateful weeks of yet another "war to end all wars." To begin with, this is no kiss-the-boys-good-bye-affair. There is no flag-wagging; no champagne hysteria; no jingo braggadocio; no God-speeding the brave boys in khaki on their way to the front—and glory. We go into it cold sober, knowing that the front will probably be here as much as along the Line Maginot; civilians will no longer be able to hold aloof; and as to the glory—too many of us remember the last war, or grew up in its shadow, to have any illusions left on that score. It's an unlovely, bloody business that we must face once again, so best get on with it, and least said, soonest mended. That, I think, typifies the general attitude.

Whatever the motive of the few, the masses fight idealistically. Unity takes the place of those bitter recriminations and discussions of the last few years. Useless, now, to hold post-mortems on the long chain of events, the whole course of policy which has led us to this. Great restraint has been shown. Not even those most entitled to say "I told you so" have indulged themselves. It is generally felt that we are fighting not for ourselves, not for Poland, but for freedom—and indeed, for the whole future of civilization.

So much for politics. As to the general scene, there is so much that is new and strange. Uniforms; sand-bags; steel hats; the Balloon Barrage, brooding high over the city, like a herd of puffy silver elephants. There is something lovable and cosy about these rather cuddly monsters; they should be given buns; already the Balloon Barrage Squadron have named their charges Blossom, Beauty, and the like.

London's blackout has been spectacularly impressive. Overnight, we were engulfed in darkness, entombed in silence. At one stroke, theatres, cinemas, night-clubs, dance-halls—all were shut down. A few restaurants and most pubs struggled on, and the whole population curfewed its work and life to suit new regulations. To my mind, London has never looked more lovely. The real London—Wren's London, all porticos, pilasters, and spires—loomed up out of the darkness, fitfully lit by the moon, which, as it waned, each night left the city more impenetrably dark. Inconvenient, I'll admit, but of a poetic loveliness, proving how cruelly unbecoming, how out of key, garish, near-Broadway glitter has been to the musty, impressive dignity of our capital.

But while the blackout continues, life has begun again. We no longer sit at home, breathless, behind heavily curtained windows, listening to the silence, each other's point of view, or the endless broadcast news-bulletins. Theatres are opening again, at odd times, and in odd places, it is true—but still, entertainment we must and shall have. Elegant, stalls-audiences trooped out to the fringes of London, to suburban theatres, such as Golders Green, now housing John Gielgud's exquisite production of "The Importance of Being Earnest." Brighton theatres are considered accessible and safe.

Cinemas play to capacity at 2:30, and open their doors at 10 A.M., and no one feels depraved to be attending premières, such as the sultry "Lady of the Tropics," before lunch. Yes, we can take it, before lunch, or before breakfast, for that matter. As C. B. Cochran says, while continuing his plans and casting for a big new musical—"it will be a funny sort of war if people can't snatch a couple of hours' relaxation at *some* time in the twenty-four hours. We all know that this is something of a holy war—that we are crusading against the powers of darkness—but there's no need to be dank about it."

So the Café de Paris and Quaglino's are full again—with every other man in khaki, and some women in uniform, and all the rest, not dressed, but in the faithful little black dress. And some young things "trucking" gaily, (Continued on page 110)

Paris life—under arms

The Paris offices of Vogue are still open. Here are war impressions from a staff writer

DURING the first days of mobilization, Paris held its breath. There were no taxis, no buses. Streets were as empty in broad daylight as in the blackouts of night. Roads leading out of Paris were solid black lines of cars. Stations alone were alive—alive with men joining regiments and families evacuating Paris. But in spite of the stress, there was calm. No bands, no flags, no tears, no shouted orders, only an occasional radio broadcasting for a lost child. No one knew what war was going to be like. No one in Paris knows yet.

Two weeks later, Paris began settling down to war routine—a new conception of routine. People drifted back to their now doubly precious city. Unaccustomed to life in the provinces, they wanted to be back doing something helpful. Taxis again cruise on the Champs-Élysées; movies are open until ten; the cleaner, butcher, *bistro* proprietor are carrying on business in normal fashion.

Home dinners are increasingly popular, the group instinct being strong. But the tables at Maxim's or the Coupole or tiny *bistros* are again filling up—the atmosphere almost like a speakeasy—smoke, heat, and no open windows because of the light. People visit from table to table; letters from friends at the front are passed from hand to hand. Men who are still stationed in Paris appear self-consciously in strangely assorted uniforms; the *vestiaire* is stacked with ominous gas masks and tin hats. Women are often hatless; red nails are not considered good taste. Sometimes there are family groups having a farewell dinner, with champagne. Every one is out by eleven, and the steel shutters pulled down. Good-byes die quickly in the black, empty streets, as cars move off at ten miles per hour with nothing to guide them but blue-painted mudguard lights. Paris is in bed and asleep by midnight.

Not asleep. The sickening sirens of air-raid "*alertes*" pull you nervously out of bed. Even if you place little faith in cellar safety, the animal instinct to draw together gets you into clothes and down the back-stairs. There is something deeply stirring about these nocturnal rendezvous with every one huddled together. Servants in their curlers, the concierge with the responsibility of the house on his shoulders, older business men who know that their loss of sleep will detract from work to-morrow—all show a calm that would be almost too stoical if it were not relieved by touches of French wit that help to lighten every tense situation.

There is great competitive pride in the air-raid shelters. Some have electric lights—candles are prohibited in shelters, so is smoking. Some have a dormitory with beds, and a room with card-tables. The Ritz has an American bar in its shelter—the old bar that was down-stairs, but seldom used. At the Ritz, the Crillon, the Plaza Athénée, the atmosphere is fairly cheerful, and the food up to its usual high standard. Food markets all over Paris look much the same as usual, with plenty of fresh vegetables and milk. One's butcher may have left, but his wife takes his place, and she laments that the cuts may not be as expert, but.... Scarce as plovers' eggs in most of the shops are flash-lights and bicycles and blue paint and strips of brown adhesive paper. Windows everywhere—and all those great gilded mirrors in Maxim's—are crisscrossed with brown adhesive paper strips to keep them from breaking. And trust the French to manipulate these strips into artistic arabesque designs.

Women are going about war work as resolutely as men responded to mobilization. Some spend twelve hours a day at nurse-training in the American hospital. Some take truck-driving lessons. Those who can write, such as Mademoiselle Eve Curie and Madame Denise Bourdet, are doing radio broadcasts and propaganda. (Continued on page 111)

Pertinent to Vermont

The state that could be the
first volume in Americana

By Jan Spiess

THERE are two kinds of people, sea people and mountain people. Some say that there are desert people and valley people, but I say those people can be at home anywhere, while a sea person can only be at home where there is the sound of the waves breaking. No matter where you see a mountain person, his tired, restless eyes will cry, "My heart's in the highlands, my heart is not here."

The heart of the mountain person is at home in the state of the forthright Green Mountains, in Vermont. He comes into the state with the lowlands behind him, or the city, or the sea, and immediately he breathes differently. His veins quiver with awareness, and his heart thumps with excitement. Even though the Green Mountains aren't his mountains, coming to them is like coming home. He knows what lies in the shadows that are folded close to their sides like huge birds' wings. He is not fooled by their immensity or their serenity. He knows that a fierce, integral life is carried on in the stream that cascades down from the snow-covered peaks, and in the men and women who live on the mountain farms or in the mountain villages. He repeats to himself what some one said long ago, "In case of trouble, have the mountain people on your side."

That would have been a good thing for New York State to know early in American history, but they didn't know it, and Ethan Allen and his brother, Ira, and the Green Mountain Boys had to show the Empire State that they meant what they said. A mountain man doesn't talk twice; he talks once and shoots once. The New Yorkers went home without the land they'd tried to encroach on, and Vermont declared itself an independent republic in 1777. No matter what any one says, it took a lot of wooing to bring Vermont in with the thirteen colonies later, but, once in, it seemed always to have been there. Vermont is what Americans mean when, looking at the first volume of their history books, they say simply, "America."

It puts iron in a man to live in the mountains—iron in his muscles and back (try digging out a farm on a mountain-side). It puts grit in his soul—did you ever hear the way a city stranger talks to a mountain man, as if the mountaineer can't hear or doesn't understand? It makes the mountaineer taciturn, with all but his own, to be talked to that way—and what you've got to say to your own gets mighty scarce during a long winter. Going out of the kitchen through the shed that connects the house and the barn isn't much of a journey to tell about. Gathering the eggs in the barn, milking the cow, feeding the horse isn't fodder for much small talk. He begins to whittle in front of the fire in the winter—and to think. The thoughts he has, he carries with him when he goes to the village.

In Vermont, he goes in winter under a covered bridge and along an ice-crusting road. In spring or summer or autumn the womenfolk go with him, but in the winter they aren't apt to venture out. Lots of the ideas that are incorporated in the government of a country are first talked over in front of a round-bellied stove; the ideas spring from the thoughts that grew, whittling in front of a kitchen fire. The Vermonter doesn't say, "I love America," he says, "I'll tell you what's wrong with this country." He fights for his right to say it, and he is ready to fight any foreigner who says it. But the talk around the stove in the grocery store isn't all serious. There is a lot of sly humour in the anecdotes told with the clipped accent that makes people from the West think all Vermonters are Harvard men.

There is much of that sly humour in the current story of the jail at Newfane. The jail is at one end of the inn, gracefully concealed by vines that climb over the barred windows. The prisoners' food is served from the inn, and it is good food; and, in the evening, the innkeeper comes in to talk to any of his friends or neighbours who are sojourning there. It's a companionable sort of place, and the jailer, who is also the innkeeper, tries to make the punishment fit the crime. When a bootlegger farmer was sentenced to three months for selling applejack to the wrong parties, the innkeeper knew the fellow's cattle would perish if he wasn't at home to care for them. So every morning he turned him out to go back to his farm, and, every evening, the bootlegger came back for his supper and spent the night. It wasn't thrifty to let the stock perish. The bootlegger knew what was thrift, too. As he passed the village store, he would wave and call, "Well, so long, folks, I'm going to get my supper now—"; he would pause a moment and add maliciously, "at your expense."

The Fields lived in Newfane. Eugene wasn't born there, but he used to come back to visit. Roswell Field, his father, was born there, and the Yankee in his soul stood him in good stead when he defended the rights of his Negro janitor, Dred Scott, before the Supreme Court. Eugene Field got his humour from his Vermont ancestors. It was tart as a russet apple and made his column famous. Maybe he was a writer because of Vermont. Although all writers aren't blessed with living in Vermont, and all Vermonters aren't writers, but when the two get together they seem to like each other.

Rudyard Kipling was there, Dorothy Canfield is there, Sinclair Lewis and Dorothy Thompson have a home there, Mary E. Wilkins lived there for awhile, and it has been told that an itinerant printer named James settled there and reported that the spirit of Charles Dickens ordered him to finish *The Mystery of Edwin Drood*. The Vermonters (Continued on page 116)



(ARTICLE BY FRANK CROWNINSHIELD ON PAGE 106)

"AMERICANA" in the Charles Sheeler one-man retrospective exhibit which is now at The Museum of Modern Art



Decidedly cherubic—these innocent baby-coat colours, blue and yellow and pink. Decidedly adult—the new way these colours are used for afternoon-out dresses—the picture they make with brown or black furs. First, delicate blue mat velvet dress. Second, yellow silk crêpe dress with a scarf neck-line. Third, perambulator-pink mat velvet dress. Germaine Monteil designs: Bonwit Teller; Bullock's-Wilshire; Ransohoffs

Baby-coat Colours



*Opulent mink...
adult and wise... over a
Baby-Coat-Colour dress.
Revillon coat;
Sally Victor hat*



DRESS FROM JANE ENGEL



DRESS FROM JANE ENGEL

...TO DINNER AND THE THEATRE

1. Look covered-up—in fuchsia rayon damask, high-necked, long-sleeved, with a graceful bustle, and back fullness trailing a bit. About \$40 buys it

2. Dinner-dance in a swirling skirt—of chocolate-brown Du Pont rayon faille taffeta, hugged by a tiny, fitted jacket. All for something like \$25

3. Try the ring-size waist and pannier hips—in stiff black velvet, priced near \$40. Add sparkle: Trifari rhinestone necklace, earrings, and bracelet

4. Put your hands in the pockets of a peg-top skirt—of purple wool; with a monkey-jacket. A Kalmour dress; priced around \$50. Castlecliff necklace

5. Be tailored—in severe navy-blue serge with gold braid, as tailored as a day dress. It has a slim skirt with side pleats....And a price tag near \$35



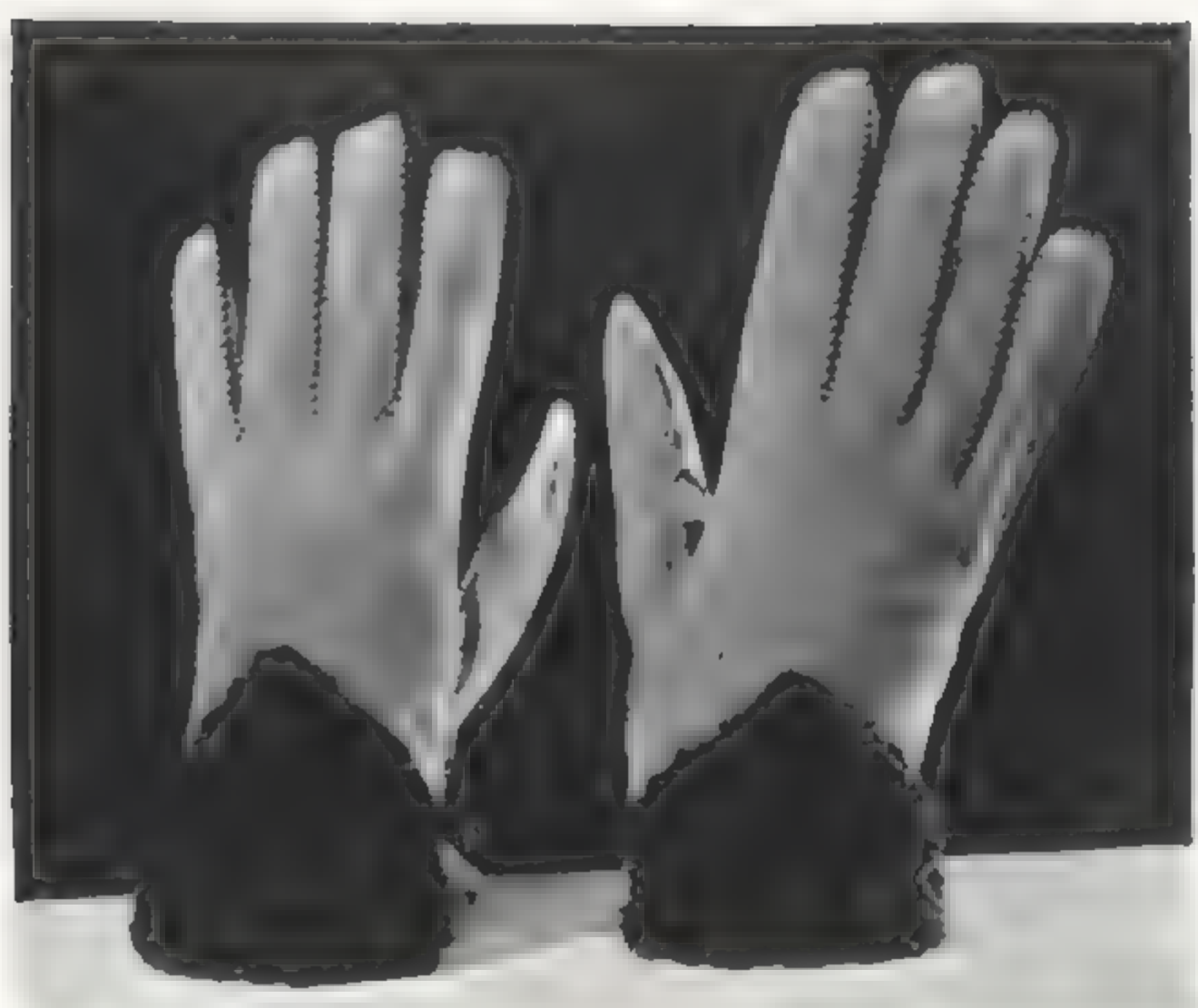
DRESS AND JEWELLERY FROM BONWIT TELLER



DRESS AND NECKLACE FROM BEST



DRESS FROM CHEZ ROSETTE; JAYS, BOSTON



Black Persian lamb triangles make cuffs for these gloves of cedar-coloured suède. Macy's

HOW TO LOOK BEFURRED



Leopard for the Koret muff-bag; leopard for the umbrella-handle—to throw the spot-light on a town coat. Bonwit Teller



Black Persian lamb boot-cuffs on a suède-with-“Lastex” shoe. Black Persian lamb backs for dahlia suède gloves. From I. Miller



Black broadtail on black suède: Palter DeLiso boots, made to order, Bonwit Teller; Neiman-Marcus. The mittens, Lord and Taylor



Frisky black lapin pompons on gloves of green suède. Saks-Fifth Avenue



Beaver for a tip-over beret;
beaver for mittens with
brown suède palms.
Both are from Macy's



Mink-tails on a velvet necklace—
the new locale. Lord and Taylor.
Mink-tails on strawberry suède gloves;
Saks-Fifth Avenue



Silver-fox balls on elbow-long gloves
of raspberry suède—
kindling for a black dress.
Merry Hull gloves; Lord and Taylor



Beaver makes a furry trio—
a short cape (nice by night, too),
a squashy pillow-muff,
a forward-sitting beret. From Russeks



Safari-brown Alaska Sealskin bow
on a Delman brown suède pump.
Bergdorf Goodman has it



Silver-fox tails for an accordion muff,
just about the biggest ever.
Fox-tail cockades on a hat. John-Frederics





"WHAT A WAIST FOR AN ARM!"

If chivalry is dead, this season and these dresses may revive it. So curve in your waist-line, wear one of these dinner-dresses, and you may expect to receive many a pretty compliment. (Above) A romantic purple wool evening dress, slim, soft, light-weight—with a tweed jacket and muff, both splendid with varicoloured sequins. Rose Amado; Blum's Vogue, Chicago

(Opposite page) The romantic black Alençon lace guimpe is one-piece, the rose-red silk faille bodice-topped skirt is another. That fine daguerreotype figure has visible means of support—the boned faille bodice rises to curve the bosom—like an old-fashioned corset. A Germaine Monteil design. Bonwit Teller; Bullock's-Wilshire, Los Angeles; Ransohoffs, San Francisco

HERE'S a parlour game—no more foolish than most—to establish the degree of your femininity. With every one establishing after-dinner quotients these days—"I.Q.'s" based on the third line from L'Allegro, "P.Q.'s" (personality quotient), based on the stance of an eyelash—it seems as sensible as either to establish your "F.Q." (feminine quotient) on the basis of a few of your own characteristics. On your right are four fine yardsticks of femininity. Each question counts twenty-five per cent., and be strictly honest in adding your credits (or debits). You'll find out just how feminine you are on page 115.

- How do you drink a cup of tea? Are your eyes looking into the cup, or are your eyes roving sweetly over the cup towards something in an old school tie?

- How do you strike a match? Do you strike it towards you, cupping your hands, or do you strike it away from you?

- How do you hold your champagne glass? Do you hold the glass firmly with your fingers on the bowl, or are your fingers on the stem only?

- How do you obey the command to look at your hands? Do you face your palms with your fingers bent, so that you look at your nails as well, or do you put out your hands, palms down like a child proving its hands are clean?

- If you're twenty-five per cent. feminine, you're a sound, evenly-keeled girl with a legion of friends. If you're fifty per cent. feminine, you're a dream princess, both sweet and witty and liked equally by men and women. If you're seventy-five per cent. feminine, we regard you a little nervously when our men-folk are around, but we admit your charm. If you're one hundred per cent. feminine, we're frankly afraid of you, and are prone to seize our beaux and run like anything on sight.

- If you want to dispute the authority of these findings, save your breath—for we had it from an aunt, who had it from a governess, who had it from a nanny, who had it, on the distaff side, straight from Old Goody Parsons, who was burned at the stake for knowing too much.

- Maybe you've been playing this game ever since you were in dancing-school... but there *is* news on these pages. The news is Revlon's newest venture—lipsticks in colours to match their famous nail polishes. Revlon presents these lipsticks with a very pretty grace in a very pretty case. The lipsticks come in eight satiny shades and are as fine, smooth, and slick to apply as their nail enamel. Need we say more? Not only is the *fact* of the matching lipsticks new, but the four shades of polish that we show you on the right are fresh off the winter palette. Emphasizing the importance of perfectly matched lips and nails is the champagne sipper, who wears rioting red "Bravo" on both lip and finger. The tea-drinker wears "Red Dice." The match-striking lady wears "Chili Bean," a red with a definite brown undertone, which is probably the newest colour on the cosmetic horizon. In the lower right-hand corner, the patty-cake lady proves her femininity with a helpless shade called "Shy," intended to galvanize the boys into action.

What is
your feminine
quotient?

Eyes and hands
answer the question

*Where are your eyes
when you drink tea?*



*Do you hold your glass
by bowl or stem?*



*Look at your hands —
are your palms up or down?*



*Do you strike a match
away from, or Towards you?*



MY HOUSE IN



THE KASBAH

If I were asked how long I have known Morocco, I should have to say, "for at least five hundred years." That is, it was towards the end of the Middle Ages that I first went there...but the Middle Ages, of course, went on rather longer in Morocco than they did in Europe. They lasted well into the middle of the last decade.

When I first went to Morocco, feudal lords still lived in their well-defined castles in the Atlas Mountains, and ruled the country round as far as they could make the strength of their right arms reach. Their favour might even mean life or death to the traveller.

The first time I tried (but failed) to reach the city of Taroudant, beyond the mountains, we rode on mules by a broken and precipitous cliff path, with a professional cutthroat for guide and bodyguard riding in front, and a string of slave boys running behind. Each night, in some castle guest-chamber, our bodyguard insisted on sleeping across the door with a drawn dagger under his cheek: in case, he said, of surprise. (But, except for that dagger, we were totally unarmed, so I can not see that the precaution was of much use. However, it seemed to comfort the said bodyguard, and, since his master, the Kaid, had told him he would be responsible for our lives with his own, I suppose he needed all the comfort of that kind he could get.)

Yet it was only ten years later that I took my wife for an afternoon's automobile ride over this route, which had formerly meant for me a week's hard riding on mule-back! And Taroudant, once a forbidden city, had, by then, a popular tourist hotel....

I did not buy my house on my first visit to Morocco, but on my second visit, which was in 1929. It is a house in the Kasbah, or ancient citadel, of Tangier. Entirely a Moslem quarter; no Christian had owned property there since the days when the British held the town—the days of Charles II.

I will not pretend that my arrival in that quarter was popular. I had bought the house through a Mohammedan intermediary—for even as recently as that they would not have knowingly sold it to a Christian. When I came to move in, the neighbours complained bitterly that to have a Nazarene living in the street would send down the real-estate value of the whole district. At first, I was often kept awake at night by an old fanatic, who would stand for hours outside my street door making rude remarks about Christians in general, and the "Christian-father-of-a-beard" (me) in particular.

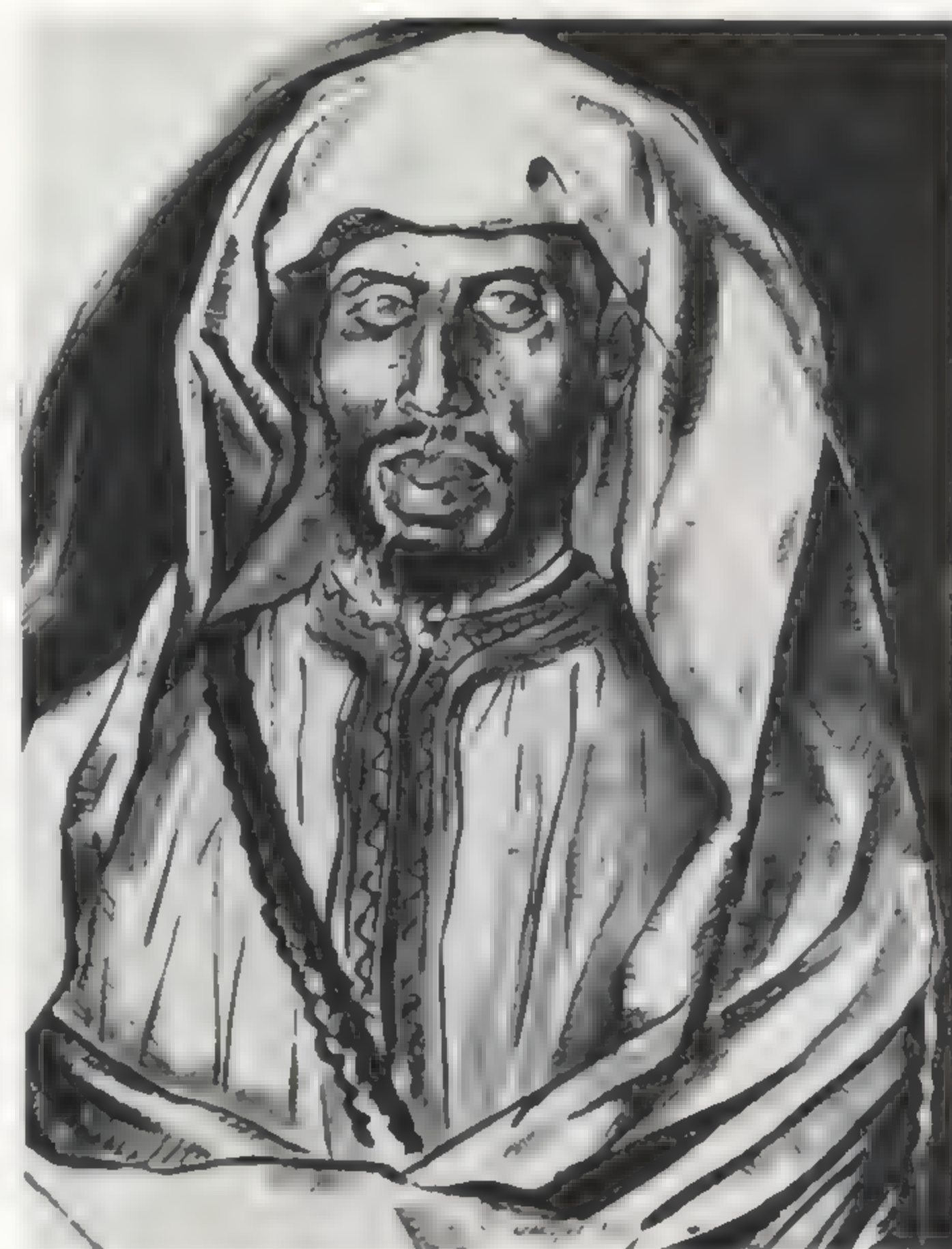
But they seemed to become reconciled to it, in time. I gave a judicious present to the shrine of the local saint. I showed myself ready to assist my neighbours in their dealings with Authority. Above all, I strictly observed the Moslem code of good manners—never staring at anybody; never even glancing in through an open street door; and *never* going on my flat roof at sunset, the hour when the women go up on theirs to take the light and air....

My house is not a large one. Chiefly it consists of a courtyard of old and mellow tiles, entirely shaded by an enormous fig-tree. On one side of that patio is the kitchen, with its charcoal stove. On two others are cool and lofty rooms, with white walls and painted ceilings; their floors of polished plaster, the colour of old ivory, strewn with old Moorish rugs that a booted foot never touches. On the fourth side of the courtyard, a line of arches looks out, over a steep little garden of figs and oranges, over the white roofs of the whole lower town to the distant, blue bay.

This little garden of mine is the only one, except for that of the Old Palace, in the whole Kasbah. Actually, it is the sole remnant left unbuilt-on of the gardens of the seventeenth-century British Governor (Continued on page 94)



Richard Hughes, who wrote
"High Wind in Jamaica,"
here writes about his Moroccan life



1. A CORSELET YOKE—conspiring with a widely flaring skirt—to make your waist seem just a little bit of a one. Cinnamon sheer wool...accent it with a dash of cinnamon and black

2. A PRINCESSE WAIST—and a fly-front, concealing a Conmar fastening, to speed the traveller on her way. Porous black wool—you can wear it also as a coat. French sailor beret of red felt



2. DRESS AND HAT: BERGDORF GOODMAN



1. DRESS: BERGDORF GOODMAN

A.M. . . a little bit of a waist



1. DRESS: ROSE AMADO; BLUM'S-VOGUE, CHICAGO

P.M. . . a little bit of a waist

1. A DRAPED HIP-LINE—to emphasize your slightly rounder hips and your slightly smaller waist. Black silk-and-rayon crêpe, worn with Madame Pauline's black felt pill-box beret

2. A WAIST-LINE TIED IN—to fit like the corset you wear under it. A Germaine Monteil design—of black silk crêpe. Shown with a Jeanne Tête green velvet bowler and Koret suède bag



2. DRESS, HAT, AND BAG: BONWIT TELLER



ANDRÉ DE DIÈNES



PHOTOGRAPHS TAKEN AT PINESBRIDGE FARM—OF SMOKED-TURKEY FAME



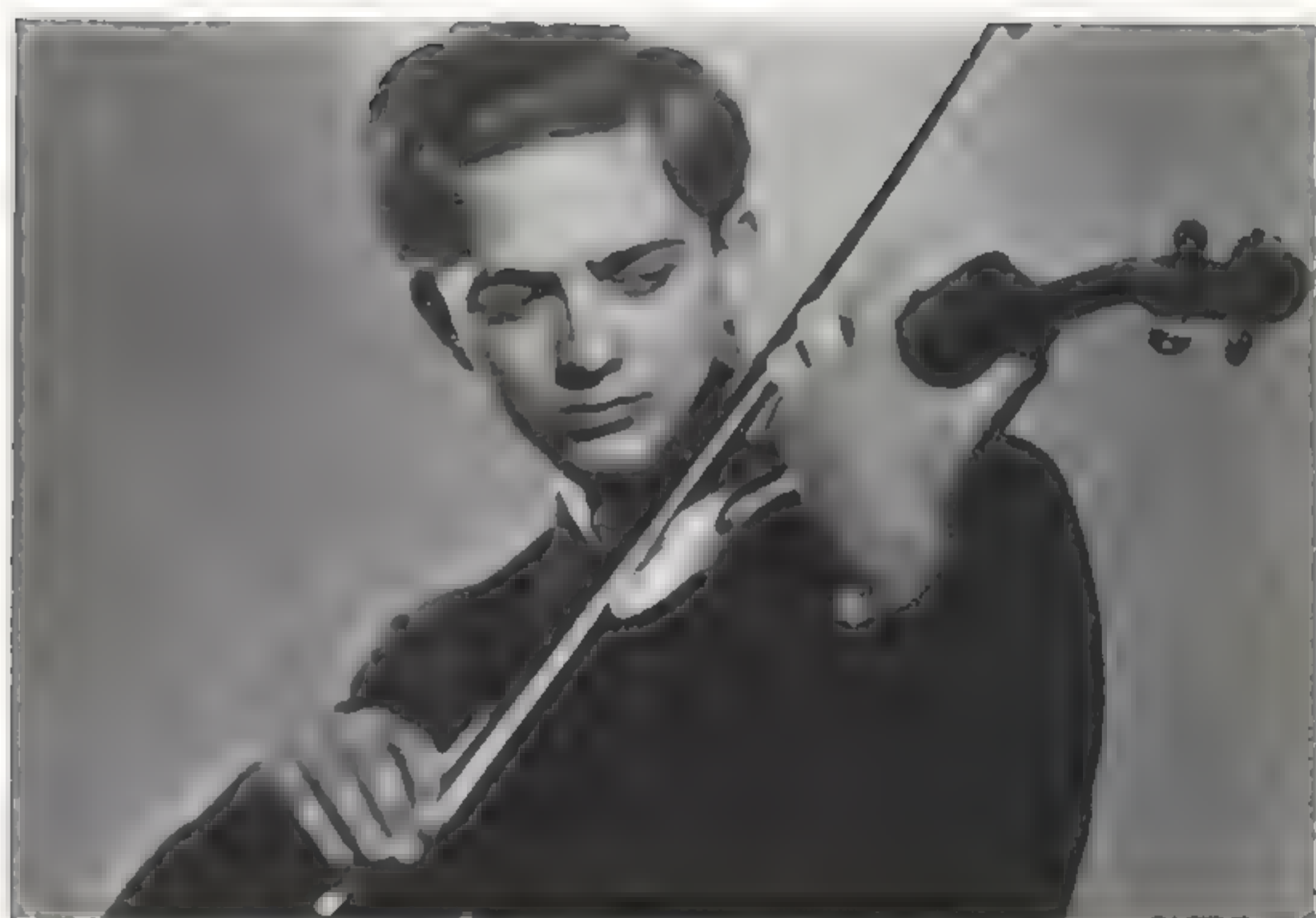
TWEEDS: SOME LIKE THEM LOUD

(Above, left) Some like horse-blanket plaids...turkey-red clashed with bright green. Only about \$35. Green felt sports hat. You can find both suit and hat at Altman

(Right) Some like large-squared plaids...Glenurquhart plaid of brown, beige, and rust. Button-pinch back-flip on the fitted jacket. Around \$70. Jaeckel has this

(Opposite, left) Some like bold contrasts...black jacket, red skirt, white blouse (silk-and-rayon crêpe)...with a belt for a tiny waist. About \$70. At Saks-Fifth Avenue

(Right) Some like definite stripes...red and gold on black for a suit that looks far more than approximately \$35. Mustard hat. Initial necklace. All; Saks-Fifth Avenue



ROBERT VIROVAL, at eighteen, is a violinist without tricks or pretensions, admittedly a great technician. Born in Hungary, he studied under Hubay, excited audiences abroad, and was last winter's musical delight



MAUREEN DALY, at eighteen, has had her scaringly honest story, "Sixteen," published in two magazines, and in the "O. Henry Memorial Award Prize Stories of 1938"



MARJORIE GESTRING was only sixteen when she won the platform diving in this year's Women's National Swimming Championships. Gay, pretty, thoroughly untouched by publicity, she was only thirteen when she was the youngest champion at the 1936 Olympic Games, in Berlin

Under twenty—

Less than twenty years

are behind these young successes

It is difficult to be a success before twenty. But here are some crisply effective exceptions. On this page are four young ones, actually all less than nineteen years old, who are well forward in their fields. On the opposite page are five barely in their twenties (one of them is just eighteen), who put on an act at the Rainbow Room, for far less than twenty dollars. With no more than ten-cent store props, they are hits. Where other young ones, still bitterly adolescent, are content to be merely promising, these nine, with their slim years, have joggled easily into the difficult adult world, competing, however, not as prodigies, but as equals.



LINDA DARNELL, with her ripe Texan prettiness, is fifteen, unlike many other young Hollywood beauties, but she shot out of the crowd in Elsa Maxwell's "Hotel for Women"



"Picketing the Fair": Adolph Green, Judith Tuvim, Betty Comden

KARGER-PIX



Odet skit: Green and Comden



"Psychopath Blues": Hammer, Green, Frank

THE REVUERS, five gay satirists, have shot up in ten months from a sandwich bar in Greenwich Village to the Rainbow Room. Writing their own music, lyrics, and skits cooperatively, spending less than twenty dollars on their entire production, they satirize, among others, the Fair, the theatre, and the movies. They use for gadgets whatever is handy—in the photograph above, the beard is a sock, and Liberty's torch is a funnel. With their cunning wit and indelible irreverence, these five—Betty Comden, John Frank, Alvin Hammer, Adolph Green, and eighteen-year-old Judith Tuvim, are young, fresh, and fun.



If, year in and year out, you're an ardent partisan of the straight and narrow skirt—the three brand-new dresses on this page are for you to make. (The case for the opposition is shown on the facing page.)

- (From left to right) STRAIGHT SKIRT...Dress No. S-4181. Nice in slate-blue crêpe...you can plaster it with jewellery. Designed for sizes 12 to 20 and 30 to 40
- TUBULAR SKIRT...Dress No. 287. Consider grey crêpe for this two-piece dress. (It will blend subtly with all furs.) Designed for sizes 12 to 20 and 30 to 38
- PEG-TOP SKIRT...Dress No. 289. You could make it your basic dress of black crêpe...splash it with red accessories. Designed for sizes 12 to 20 and 30 to 38

Designs for dressmaking

*Straight skirt—
flared skirt—*

*Make your dress
as you like it*



BACK VIEWS WILL BE FOUND ON PAGE 97

On this page—new dresses for the flared-skirt school. You (or your dressmaker) can make skirts as you like them, this season—but notice—bodices have a common denominator...a doll-waist and rounded hips

- (From left to right) CIRCULAR SKIRT...Dress No. 8520. You could use red wool—very much in the news. "Easy-to-Make." Designed for sizes 12 to 20 and 30 to 38
- TIERED SKIRT...Dress No. 8529. Look at that long, moulding bodice. Try it of black faille, perhaps. "Easy-to-Make." Designed for sizes 12 to 20 and 30 to 38
- FLARED SKIRT...Dress No. 8528. A princesse dress that you might make of green wool, with gold buttons. "Easy-to-Make." Designed for sizes 12 to 20, 30 to 38

Shop-hounds' Little Jewels *



OUR first little jewel is really two jewels—a top and a bottom. The collarless top is of red, blue, green, and gold metallic stripes, which mercifully refuse to tarnish. The other part is a pair of black velveteen slacks, treated to resist liquors no matter how hard you spill. They make you look young, and so attractively casual as to be downright insolent. Wear them for dinners at home. If lady guests turn green, it will be envy, not the fish course. The cost: about \$17 for the jacket (fully lined), and about \$15 for the slacks. If you haven't already thought it out for yourself, each combines beautifully with other clothes. Saks-Fifth Avenue is the place to buy both of these very provocative pieces, and the time to buy them, ladies, is now.

By now you must have bought a taupe dress, or at least be thinking of one, so you might as well think about some stockings to go with it. McCallum has two shades that blend most wonderfully, in the Satinskin finish. One is their "Beige," and another darker one is called "Windsor." And they are *that* flattering to your legs. New York ladies may buy them at Altman's; no matter which shade they like, they will put down around \$1.35 a pair for them. Another McCallum good thing is the "Silver Fox" stocking. As nearly as we can put it into words, it is a black sheer, very sheer, shot with white, giving a faintly shimmering look to the wearer's legs. Just right with a dinner-suit, and if you want to carry out the theme, add a few silver foxes. You can get the stockings, and even the little foxes, at Bergdorf Goodman.

Shoe news is that the Laird-Schober people have a new group of shoes, which Colella has made for them. The young, or the poor in purse, who may have flinched at the larger prices of the famous Laird-Schober Philadelphia shoes, have been served, because these cost so much less. In fact, \$8.75 will be about right. And they are made in the dear old tradition of fine workmanship and good simple design, so everybody should be happy. Skip around to Franklin Simon and see them. After you have, you may be able to skip still better.

At Traders in Treasures, 554 Madison Avenue, we found this old and lovely necklace of moss-agates, set in silver. The stones really do look like crystals that just happened to have a little moss mixed up in them. The photograph at the left speaks for itself, but not for the price, which amazed us by being only about \$65. The collection of small antique watches here looks good enough to own just for the pleasure of passing them on as heirlooms. All in all, this is quite a fascinating place to look into, and none of the prices will frighten you. On the contrary, they are heartening.

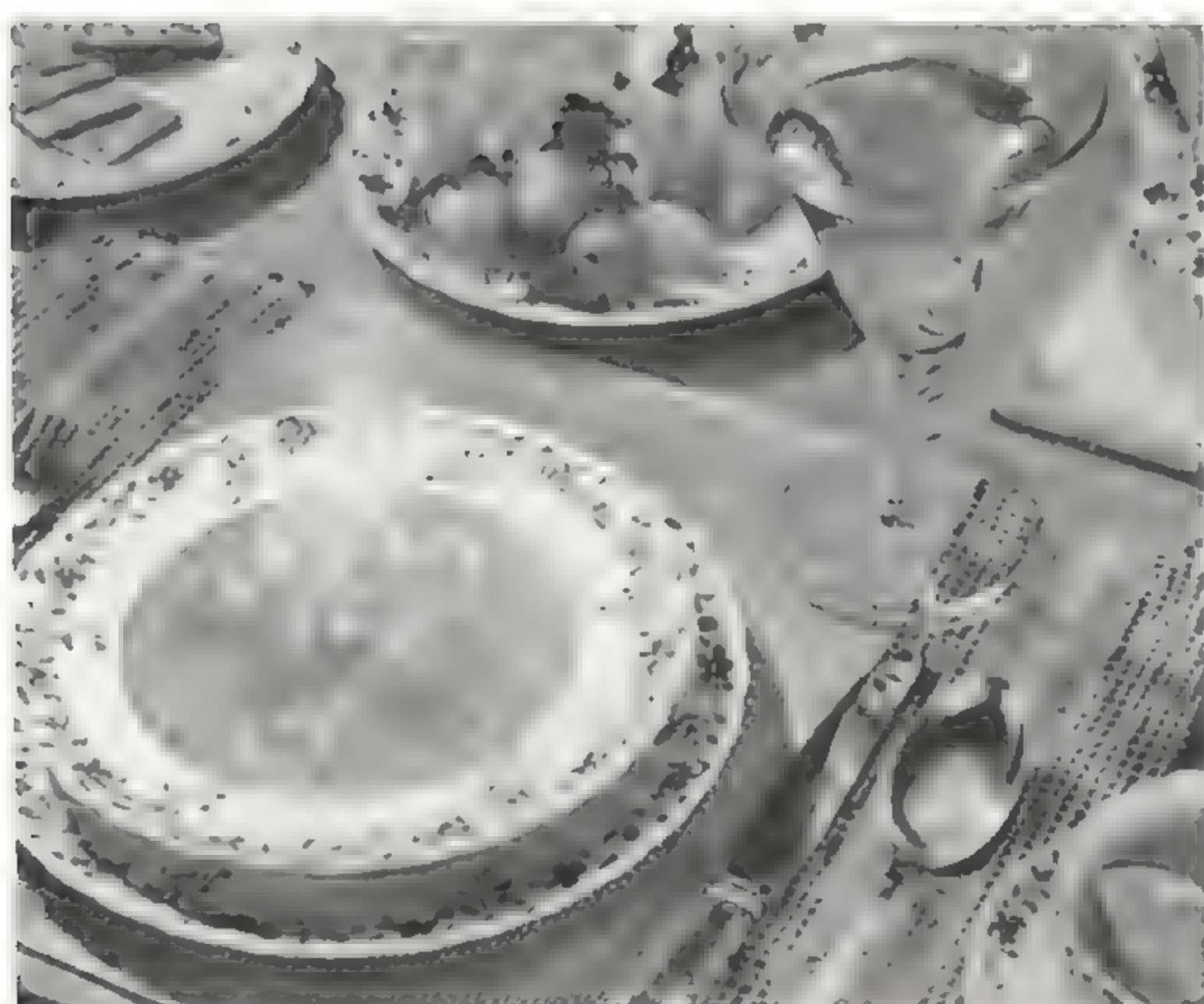


Did you know that there is now a fine collection of ready-to-wear dresses and cloth coats at Jaekel? Well, there is, as you have only to go to the second floor to ascertain. Here, surrounded by mirrors and perfect lighting, you can get truly divine clothes, nearly all of them made of imported fabrics, with Rodier well represented. Most of the models that we saw were in colours, and pleasing ones, but there are some nice blacks, too—several good little black suits in the \$50 bracket. There are also some admirable hand-knit sweaters, of Jaekel's own design; most of the prices for these run in between \$20 and \$30. And a collection of classics should please the more traditional-minded among you. Pull-overs cost about \$13.50; cardigans, \$14. (Continued on page 98)

In line
with your new outline



ASPARAGUS SOUP with crackers, broiled mushrooms on toast, broccoli with Hollandaise sauce, honeydew melon filled with lime sherbet, and coffee. The soup is Campbell's Asparagus—smooth and luscious, brimming with the springtime flavor of garden-fresh asparagus.



CHICKEN SOUP, whole wheat wafers, fresh fruit salad with French dressing, and a pot of tea. Fluffy white rice and tender chicken meat in a glistening golden broth that's chicken, through and through. So we say—just as sure as you like chicken, you'll like Campbell's Chicken Soup.



Back comes the hour-glass figure of Grandmother's day. But not the inflexible whalebone and pull-with-all-your-might lacing! Today's silhouette is made easy by today's intelligent exercise and well-planned meals—attractive meals, often built around delicious Campbell's Soup. Such as those described here—



VEGETABLE SOUP with toasted crackers, cheese soufflé, green peas, hearts of lettuce salad, whole wheat muffins, apple sauce, and tea or milk. This soup, you know, people look upon as almost a meal in itself. Made of rich beef stock and 15 different vegetables.



OX TAIL SOUP, Swedish rye crackers, green salad with Roquefort dressing, baked pear, and tea. Campbell's make this soup of ox tail joints, barley and other vegetables in beef stock with a dash of Sherry—just as you'd enjoy it at your favorite London hotel.





Mink at its loveliest in a superb coat worked in new broader stripes. Natural mink, of course—soft, supple, deep-toned, lightweight.

Stein & Blaine

13-15 West 57th Street, New York

DISCOVERIES IN BEAUTY



Almost an alternative for perfume are the brilliantly fragrant Colognes of Cecil Page. Now you'll find them accompanied by a deeply scented dusting-powder, beautifully done up in pastel colours; Bonwit Teller

WE'RE sorry to bring up the name of Sc-r-l-t-t O'H-r- again, but we can't help it. Because La Cross has brought out a trilogy of nail enamels that they *call* Sc-r-l-t-t O'H-r-, and which are exceedingly *good*. The colours have subtitles of "Morning," "Noon," and "Night" and are varying intensities of a good, warm red. The consistency is creamy with a good gloss. You can—if you're in a rush—lay a coating of the "Night" polish over the "Morning" or "Noon" shades without getting any off-colour undertones, a definite boon to the busy.

Corday has added a follower to its newest perfume, "Tzigane," an Eau de Toilette—a refreshing adaptation of the scent, itself. The container is an attractive reproduction of the Lalique flacon that holds "Tzigane," and the Eau de Toilette has the same sparkling, changeable qualities that have made the perfume such a favourite fragrance.

Yardley of London, of whom you have probably heard during their one hundred and sixty-nine years of existence, have supplemented their "Bond Street" perfume with a toilet-water and a dusting powder. This is a good thing—and timely—for more and more American women are insisting on having scents match. "Bond Street" is a really distinguished perfume, with an aristocratic affinity for sables and town cars.

Along about the fifteenth of October, you "Danger" addicts will be able to indulge your taste for fragrant adventure with less strain on the pocketbook. For Ciro has brought out a smaller, and consequently less expensive, bottle of this beloved perfume. It comes in the same rich-looking, chunky bottle, but is less than half the price of the big bottle.



Kurlash now offers the complete eye make-up kit. Mascara, eye-shadow, lash-curler, eyelash groomer, eye-brow-brush, pencil-and-brush liner, and those tenacious tweezers that have handles like scissors, for a good grip

Born in Hollywood



The difference between YOUR lips and those of the glamorous cinema star is that YOU use a blunt lipstick, while SHE uses a lip-brush. HER lips are glorified by a definite, sharp, clear outline, made with a fine sable brush and a certain kind of very concentrated cream color. CINEMA SABLE is a fountain lip-brush with the color right inside its pretty body. Very simple to use . . . it will draw *real* cinema lips on you with all the deftness of a Hollywood make-up man, so that YOUR lips will appear as perfect and as beautiful as those you see on the screen. And . . . it will give you lips that really *last* too, for CINEMA SABLE *cream colors are several times more concentrated than lipstick*. You will find CINEMA SABLE at important stores, in shades carefully conceived to serve Fashion's every late whim. The price, \$1 complete . . . refills, any shade . . . 35¢.

CINEMA SABLE

Gold Plated Suaver . .	\$3.50
Silver Plated Suaver . .	2.50
Ebonite (illustrated) . .	1.00
Refills (all shades)35

CINEMA SABLE is protected by patents
and other patents pending.

*A snug-fitting cap guards
the brush, and protects
the contents of your purse.*



WORTH KNOWING WORTH REMEMBERING

WORTH
PARIS
JE REVIENS

I Will Return

The Perfume of Promise



also available in EAU DE COLOGNE...
FACE AND DUSTING POWDER TALCUM, SACHET
AND SOAP... AND IN THE *new* IMPRUDENCE

DISCOVERIES IN BEAUTY



Jacqueline Cochran's compact dark brown travelling-kit holds cleansing cream, night cream, tonic, and finishing lotion, as well as make-up equipment and space for powder. Find this at Altman



Kathleen Mary Quinlan's "Dianthus" Cologne showers you with the spicy scent of old-fashioned pinks, gay and truly lasting. The "prosperity" bracelet by Silson is from Lord and Taylor



Beauty Counselors' preparations wear new fronts of copper and rose, but, don't worry, the products, themselves, remain the same. The box above holds everything for normal skin care



Three little sachet balls "all in a row," thoughtfully designed by Orloff to do a thorough job of perfuming your closets. In varied odours and colours; in New York, at Lord and Taylor

An Old Fashioned Cabinet

FILLED WITH FRAGRANT OLD SPICE SOAP



ELOQUENT reminder of the orderly charm that prevailed in the home life of a gracious Early



American era . . . a reproduction of an old-fashioned button box, characteristically adorned with colorful Early

American motifs



and embellished with "a tidy housewife's motto." Your buttons or trinkets will



some day find a place in the drawers now filled with fragrant soap, delightfully scented with the



piquant tang of Old Spice . . . 4 cakes of toilet soap, 2 cakes of bath soap, 6 cakes of guest soap . . . \$3.50.



*Trade Mark Applied for by SHULTON, INC., DEPT. V, ROCKEFELLER CENTER, 630 FIFTH AVENUE, N. Y. C.



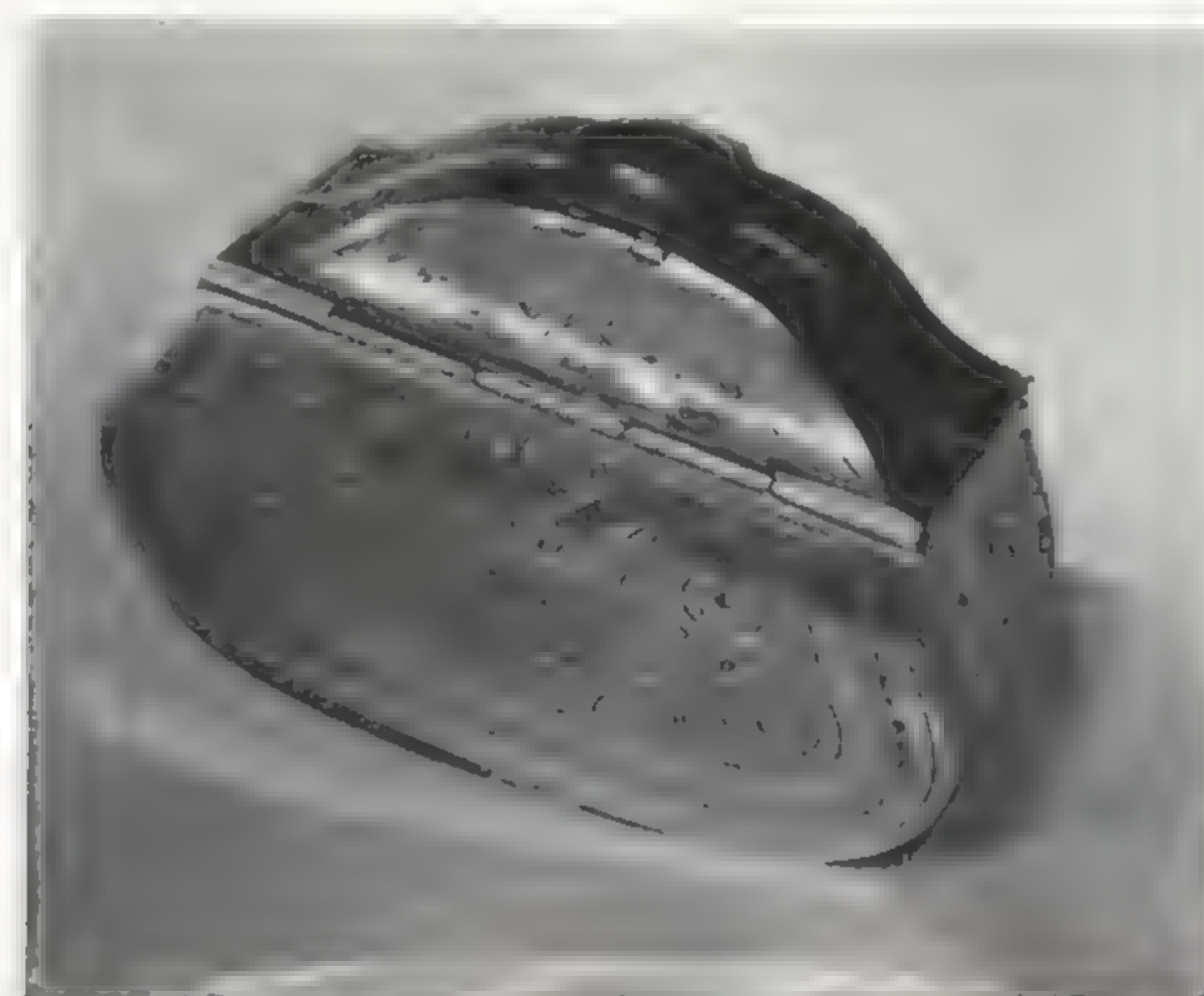
A Silver Fox collar and front bustle-muff add to the unusual distinction of this Caracul coat

FIFTH AVENUE AT FIFTY-FOURTH STREET. Circle 7-7343

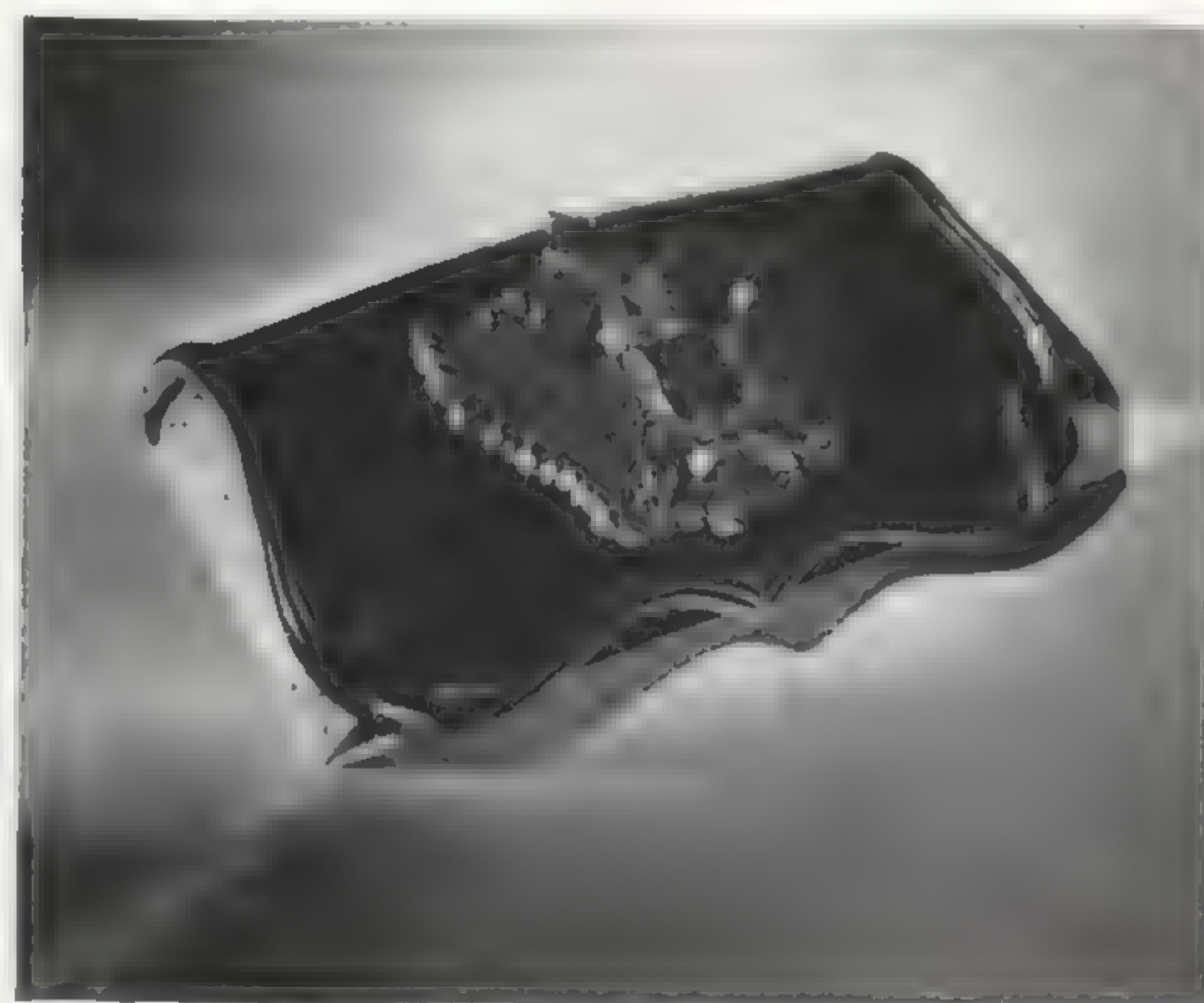
PARIS VANITY-CASES IN AMERICA



SCHIAPARELLI puts music at your finger-tips with these lacquered vanity-cases. First, a miniature grand piano that opens like a real piano. Second, a model key-board. Saks-Fifth Avenue



SCHIAPARELLI's carved vanity-case has a Renaissance look. Of gold-lacquered wood, very light in weight, with a clip closing. The inside is black-lacquered. At Bonwit Teller and I. Magnin



LANVIN's vanity-case looks like the old Russian cartridge-boxes. Of black lacquer, with a silvered cover that has the Imperial double eagle carved on it. From Saks-Fifth Avenue

AGNETA FISCHER



LANVIN's evening vanity-case is shaped like a small satchel, with exceptionally graceful lines. Of stiff gold-metal filigree over black suède. This has been imported by Henri Bendel

Twisted



parfum exquis
de Lenthéric

NEW YORK • PARIS • LONDON

The first word in economy—the last word in fur luxury!

Magnificent Laskin Mouton, heralded from Paris to Fifth

Avenue as the ideal town-and-country fur. Laskin Mouton is

lambskin, beauty-processed, sheared and dyed a deep, rich brown,

to look amazingly like

sheared beaver! Laskin

Mouton thrives on

hard wear and variable

weather . . . Pictured here, just one of the many styles

to be found at leading stores throughout the country at about \$110.

LASKIN MOUTON*

Lasting luxury



At the following stores:

Albany	A. Polsky Co.	Boston	J. L. Hudson Co.	Omaha	Brandeis Store
Baltimore	John G. Myers Co.	Fort Wayne	Wolf & Dessauer	Philadelphia	The Blum Store
Boston	Hutzel Bros. Co.	Hartford	S. Fox & Co.	Phoenix	Korrick's
Buffalo	Filene's	Indianapolis	L. S. Ayres & Co.	Pittsburgh	Joseph Horne Co.
Canada	Flint & Kent	Kansas City	Emory Bird Thayer	Portland, Oregon	Melior & Frank
Canton, Ohio	T. Eaton Co., Ltd.	Lincoln	Hovland Swanson Co.	Rochester	B. Forman Co.
Chicago	Stern & Mann Co.	Los Angeles	J. W. Robinson Co.	Sacramento	Ben Marche
Cincinnati	Marshall Field & Co.	Minneapolis	T. A. Chapman Co.	St. Louis	Stie. Barr & Fuller
Cleveland	Mahony & Carro Co.	New Orleans	Dayton Co.	St. Paul	Field Schlick Co.
Columbus	Halle Bros. Co.	New York	Lord & Taylor	Salt Lake City	Maker's Classic Shop
Dallas	Montaldo's, Inc.	New York	B. Altman & Co.	San Francisco	The White House
Dayton	Neiman-Marcus	New York	Best & Co.	Springfield, Mass.	Forbes & Wallace
Denver	Rike-Kumler Co.	Newark	L. Bamberger & Co.	Toledo	LaSalle & Koch Co.
Des Moines	Daniels & Fisher	Oklahoma City	Kerr D. G. Co.	Washington	Woodward & Lothrop
	Younker Bros.			Wilkes-Barre	Fowler, Dick & Walker

Or write to J. LASKIN & SONS CORP., 130 WEST 30th STREET, NEW YORK CITY
REG. U. S. PAT. OFF.

MY HOUSE IN THE KASBAH

(Continued from page 77)—a fact in memory of which the district round it is called "The Captain's Garden" to this day. It is a pleasant little plot to possess, in itself; but, in a Mohammedan country, such a garden may have a double value. For it is to my garden that I owe my right to have such a magnificent view from my windows. Native houses, you will find, hardly ever have a view: their windows all look into the courtyard; they show a blind wall to the outer world. The reason is that, by Koranic Law, no man may have a window which looks direct onto his neighbour's property: in opposition to our law of "ancient lights," their extreme sense of privacy demands instead a law of "ancient darks." But the garden being my own, I have every right to open windows onto that: and if, owing to the slope of the ground, those windows afterwards command the whole lower town, that, in Law, is nobody's business. Distance, I suppose, sterilizes the prying eye....

I LIVE AS THE MOSLEMS DO

There is no European furniture in my house: no chair, for instance, or tall table. This is not just a fad on my part—it is common sense. For the European who tries to lead a *European* life in a Moslem house, life will be all exasperation. The house is not built for it: the servants do not understand it. But the Moorish way of living is itself simple, comfortable, and suitable. So why not conform?

Therefore, I have no glass in the windows, no water laid on, no electricity. Iron grilles of a charming curliness cover the window-spaces; water is brought daily in a goatskin by a wizened old Negro, and heated for the tub on a huge charcoal brazier. There is no road to the house negotiable by any vehicle wider than a loaded donkey. And central heating? No heating is required, as a rule, by day. But if the evenings are chilly, the Moor has central heating of a very special, or an "individual," kind. A glowing brazier is brought in; a lump of incense is thrown on it; and, over this, he squats, covering it completely in the skirts of his robe, till presently the smoke of the incense comes curling out of his collar.

For meals, one squats comfortably (or uncomfortably at first—it is a matter of practice) on rug-covered mattresses, round a huge central dish. Before beginning, a servant, in baggy breeches and jacket in a brilliant cerise colour, pours scented water over the right hand of each guest. With that right hand, the guest is going to eat, dipping the first two fingers of it delicately in the dish—for it is as grave a crime in Morocco to dip the *left* hand in the dish, as with us to eat peas on a knife.

And what is in that dish? The variety is almost endless. Moorish cooking is, in my opinion, second to none. But there are no cook-books and no restaurants; so you are unlikely to taste it, unless you have the good luck one day to dine with a rich Moorish friend. As for French attempts to reproduce it, they are ludicrous, for the French are congenitally incapable of cooking in any manner other than their own.

It may be a sultan-fish, braised

in olive-oil, with paprika and slices of cooked lemon. Or mutton, close-baked with olives, almonds, and cumin-seed. Quails with cous-cous and cinnamon. Stews of all sorts, flavoured with mixed spices unknown to the Parisians. And vegetables! Nowhere in the world will you find such tender young vegetables as in the Souk at Tangier! Then, perhaps pastry stuffed with almonds and honey; oranges, sliced and steeped in rose-water and powdered cinnamon. And to those who are prejudiced against eating such dishes with their fingers, I can only say this: that knives and forks were invented by bad cooks to hide the toughness of their viands! A Moorish cook knows that he *must* roast your meat so tender that you can easily pinch off a mouthful between finger and thumb.

After the meal, more washing-water is brought. A sprinkling of orange-blossom water cools the heated brow; and the guest reclines on one elbow to sip the sweet mint tea, which is to the Moor what whisky is to the Scotsman. Then at last tongues are loosened, and gentle gossiping begins. For in Morocco it is not considered good manners to talk while you eat (but certain other, less articulate utterances that we consider very bad manners, indeed, are there considered only a natural—and indeed graceful—tribute to the cooking).

At that moment, if I am alone, my servant usually abandons formality: he squats down on his heels by the door, and the evening's entertainment begins. For there is no servant in the world so charming, and so adaptable, as the Moor. He is your best friend—indeed in Moorish Arabic there are no two words for "servant" and "master:" the one word for "friend" covers both.

He has only one drawback—and a very peculiar one it is. He expects to remain with you for life; yet the longer he stays with you, the less faithful he becomes. However, few masters can believe that this almost universal rule applies to their own case! As the servant gets less loyal, the master apparently gets more loyal, and, as the years go by, we cling all the more closely to our old and should-be distrusted servants, who once were all that an ideal servant can be.

But, during those first few years, what will a Moorish servant not do for you! No whim puts him out; no work is too hard. He will cook for you, valet you, groom your horse, slit your enemy's throat. Best of all, he will while away your evenings with songs, lute-playing. He will endlessly tell you stories...comic or bawdy stories of every-day life, romantic stories of Djinns and Afrits....

I AM TOLD A STORY

That reminds me of a very odd thing. I have just learned that Djinns still appear occasionally in our town of Tangier, in spite of our dignified International Administration, our European Police. It was my stone-mason who told me about it, the very day after it happened.

Not long ago, he said, a notorious miser had died—died so suddenly that he had no time to tell his wife where in the house he had buried his gold. Creditors were (Continued on page 97)

Among the Social Lights — BEHIND THE FOOTLIGHTS



Star of Society Pages—Mrs. John Roosevelt is the former Anne Clark, charming young member of prominent Massachusetts family. Has been constantly in the public eye since her marriage.



Frequent Hyde Park Visitor — On broad lawns of traditional Roosevelt estate, she pats "Sandy" while "Schean" looks downcast.



Modern Mansion—Mrs. Roosevelt graciously poses in the doorway of her mother's fashionable Nahant, Mass., home.

*But they both praise the **NEW "SKIN-VITAMIN" care*** a famous cream maker gives today*

QUESTION:

Mrs. Roosevelt, do you give your complexion special care?

ANSWER:

"If 'special' means complicated and expensive—no! But I do use 2 creams. I've always liked Pond's Cold Cream for cleansing and softening my skin—and now it contains Vitamin A, I have a special reason for preferring it."

QUESTION:

How important is a good complexion to a girl who wants to go on the stage?

ANSWER:

"I'd say it's one of the first requirements. Using Pond's 2 creams has done a lot for me, I know. The Cold Cream is marvelous for removing stale make-up—it gets my skin clean and fresh. A healthy skin is so important to me that I'm glad to be able to give it extra care—with 'skin-vitamin' in Pond's Cold Cream."

QUESTION:

Why are you interested in having Vitamin A in this cream?

ANSWER:

"Because if skin hasn't enough Vitamin A, it gets rough and dry. Vitamin A is the 'skin-vitamin.' And now I can give my skin an extra supply of this important vitamin just by using Pond's."

QUESTION:

What do you do to guard your skin against sun and wind?

ANSWER:

"That's where my 2nd cream comes in. When I've been outdoors, I always spread on a light film of Pond's Vanishing Cream. This single application smooths away roughness in no time!"

QUESTION:

Do you find that your powder goes on more becomingly when you use two creams?

ANSWER:

"Yes!—I believe in first cleansing and softening the skin with Pond's Cold Cream. Then my second step is a quick application of Pond's Vanishing Cream to smooth away little roughnesses. That gives powder a lovely soft look."

QUESTION:

Does your work make you conscious of make-up effects off stage as well as on?

ANSWER:

"It certainly does. Everyday make-up should be glamorous, too. That's why, after cleansing and softening my skin with Pond's Cold Cream, I always smooth it for powder with Pond's Vanishing Cream. Then my make-up looks flattering all the time I'm out."

*Statements about the "skin-vitamin" are based upon medical literature and tests on the skin of animals following accepted laboratory methods.



Backstage—Muriel Wright graduated from Maplewood, N. J., high school. Served apprenticeship with Provincetown players last summer. Just got her big chance in road show of "Our Town."



Between Rehearsals—Muriel often relaxed on picturesque Provincetown wharf. Above, a litter of kittens has discovered her retreat.



For Her Scrapbook — Like every budding player, Muriel eagerly collects clippings and pictures. Below, an amateur snaps her with boy friend.

SEND FOR
TRIAL
BEAUTY
KIT

Pond's, Dept. 11-CVK, Clinton, Conn. Rush special tubes of Pond's Cold Cream, Vanishing Cream and Liquefying Cream (quicker-melting cleansing cream) and 7 different shades of Pond's Face Powder. I enclose 10¢ to cover postage and packing.

Name _____
Street _____
City _____ State _____

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Danger

—the perfume that's not for the timid!

Flame to man and his ego, Ciro's audacious perfume, *DANGER*, has become the *must-have* of women who are frank in their femininity. It's definitely not for the timid!... In its new \$12 size, as at \$27.50, *DANGER*'S bottle and package are characteristically daring.

parfums

C I R O

Paris



new
\$12 size

MY HOUSE IN THE KASBAH

(Continued from page 94) pressing; so the unhappy widow, at her wits' end, called in a magician to divine for the treasure. Further, she called in my stone-mason, in case his professional help was needed to extract the treasure when it was found.

By innocent divination—by prayer, that is, and by recitations from the Koran—the magician found some gold, two whole pots of it, hidden in an old Portuguese culvert. The widow was delighted and wanted to pay him off, but now he changed his tune. He said he believed there was a far vaster treasure hidden there, but, to discover it, he must use a rather more potent and less innocent type of spell. Such spells were dangerous: so, if he were to try for it, the widow must give her consent in advance to *any* steps he might take. Greedily she agreed. Whereupon the magician conjured, out of the smoke of a brazier, a most fearsome-looking Djinn (the mason's description of the terror which fell on them all at the sight was graphic, but unprintable). "Now, remember," said the magician, "you have consented to *any* steps I may take..." and on that he seized the two pots of gold, sprang on the Djinn's shoulders, and demanded to be carried to the furthest shores of Hind. There was a clap of thunder: Djinn, magician, and gold vanished together.

What could they do? They had never dreamed that the magician would double-cross. They complained first to the Cadi; but the Cadi only scolded

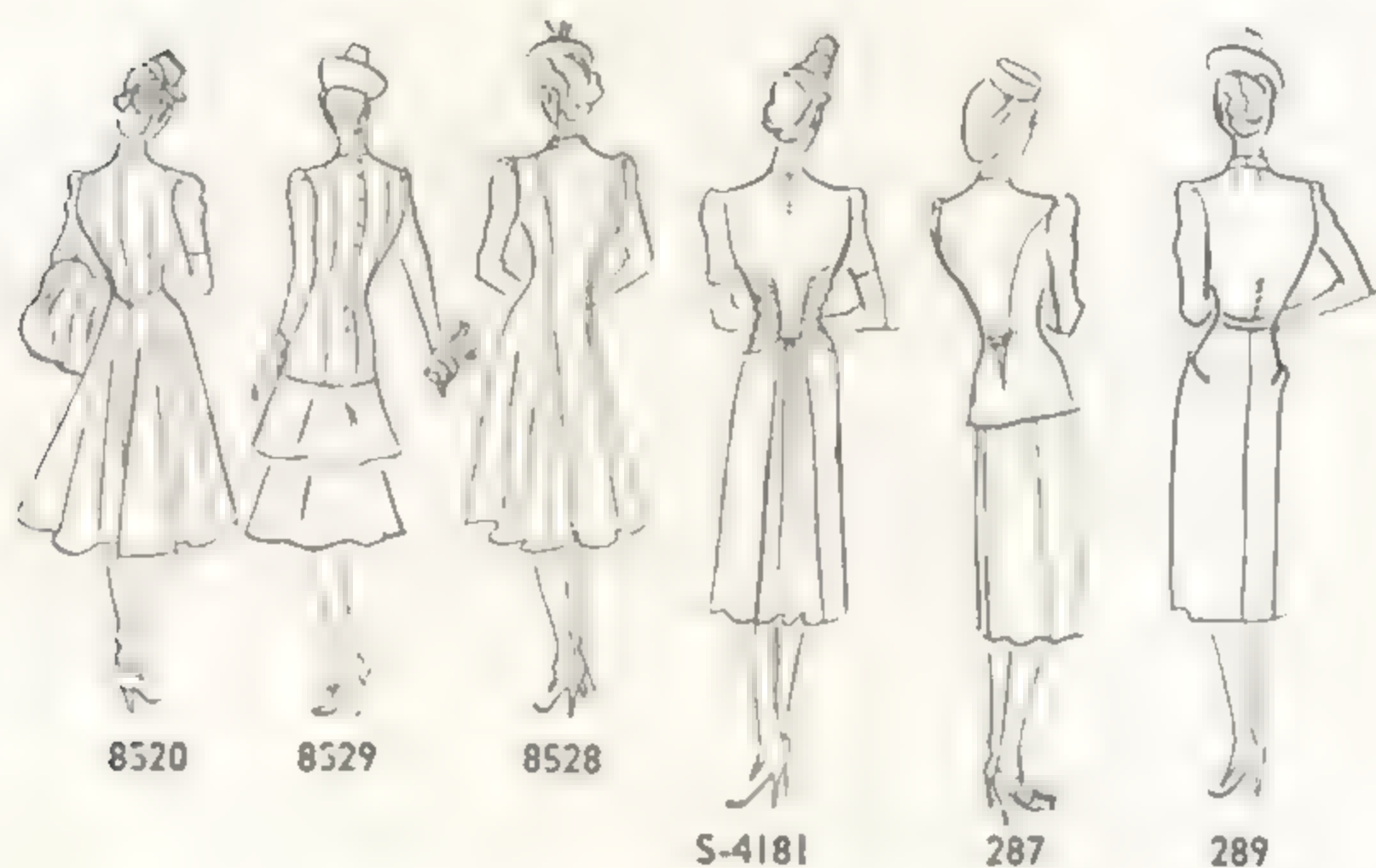
them for dabbling in magic, which is forbidden to the Faithful. Then they went to the European Police. But there, too, they got little encouragement. Djinns, the erudite Police-captain pointed out, travel with the velocity of light: a velocity which the Nazarene scientists call *c*, and which is the highest velocity conceivable in Nature. Thus a Djinn, once started, can never be overtaken—even by a telegram, for a telegram, too, travels at this selfsame velocity of *c*.

Moreover, a Djinn can disguise himself at will as a tiger (for instance), or an elephant, or a mosquito. So what hope have frontier officials of recognizing one, even if they are warned in time to expect him? A tiger or an elephant they might suspect, if it walked into the office to have its passport stamped, but they could hardly ask every passing fly, every flea in every traveller's turban, to show its *carte d'identité*.

Why, in his experience even the famous finger-print system was liable to break down, if you tried to use it to identify Djinn. For the Djinn, you see, when you offered your little inked pad, was perfectly capable of pressing it with the claw of a cock, or the fin of a fish. Or he might even provide himself with a perfect replica of the thumb of the Chief of Police himself...

...Or at least, that is the story my stone-mason told me, when I asked him why he had not been on the job yesterday.

DESIGNS FOR DRESSMAKING



• On pages 84 and 85, you see the front views of these six Vogue Dressmaking Designs. Three have flared skirts, three have straight skirts...all are equally new and interesting.

• One dress is buttoned down the back, for the important back interest...another has back fullness in the skirt (which is otherwise quite slim and straight).

• They are designed for sizes: 287, 289, 8520, 8528, and 8529, in sizes 12 to 20 and 30 to 38. And S-4181, in sizes 12 to 20 and 30 to 40. Pick your designs, select fabrics, and start sewing. See pages 84 and 85 for some new colour ideas

PATTERNS MAY BE PURCHASED IN THE IMPORTANT SHOPS IN EVERY CITY, OR BY MAIL, POSTAGE PREPAID, FROM VOGUE PATTERN SERVICE, GREENWICH, CONNECTICUT, AND IN CANADA, AT 21 DUNDAS SQUARE, TORONTO, ONTARIO. PRICES OF PATTERNS WILL BE FOUND ON PAGE 116.

• STA-UP-TOP LE GANT • STA-UP-TOP LE GANT • STA-UP-TOP LE GANT

LE GANT*

"STA-UP-TOP"*

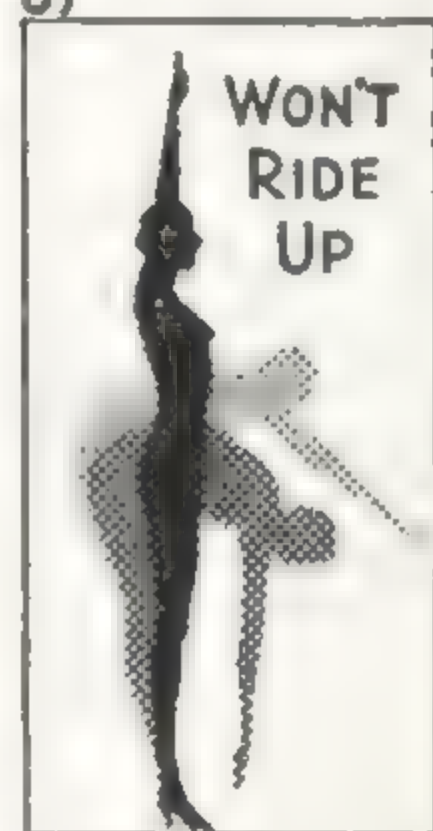
Pat. No. 2,136,742



BY
REDFERN

"I like this 'Sta-Up-Top', dear. It slims my waist and feels so comfortable!"

"You see, Mother, Le Gant really is different... it has the comfort of elastic with the control of cloth."



*Reg. U. S. Pat. Off.

At Better Shops

"Sta-Up-Top" and other Le Gants, \$5 to \$35
(A'lure, the s-t-r-e-t-c-h-a-b-l-e bra, \$1.50 to \$5)

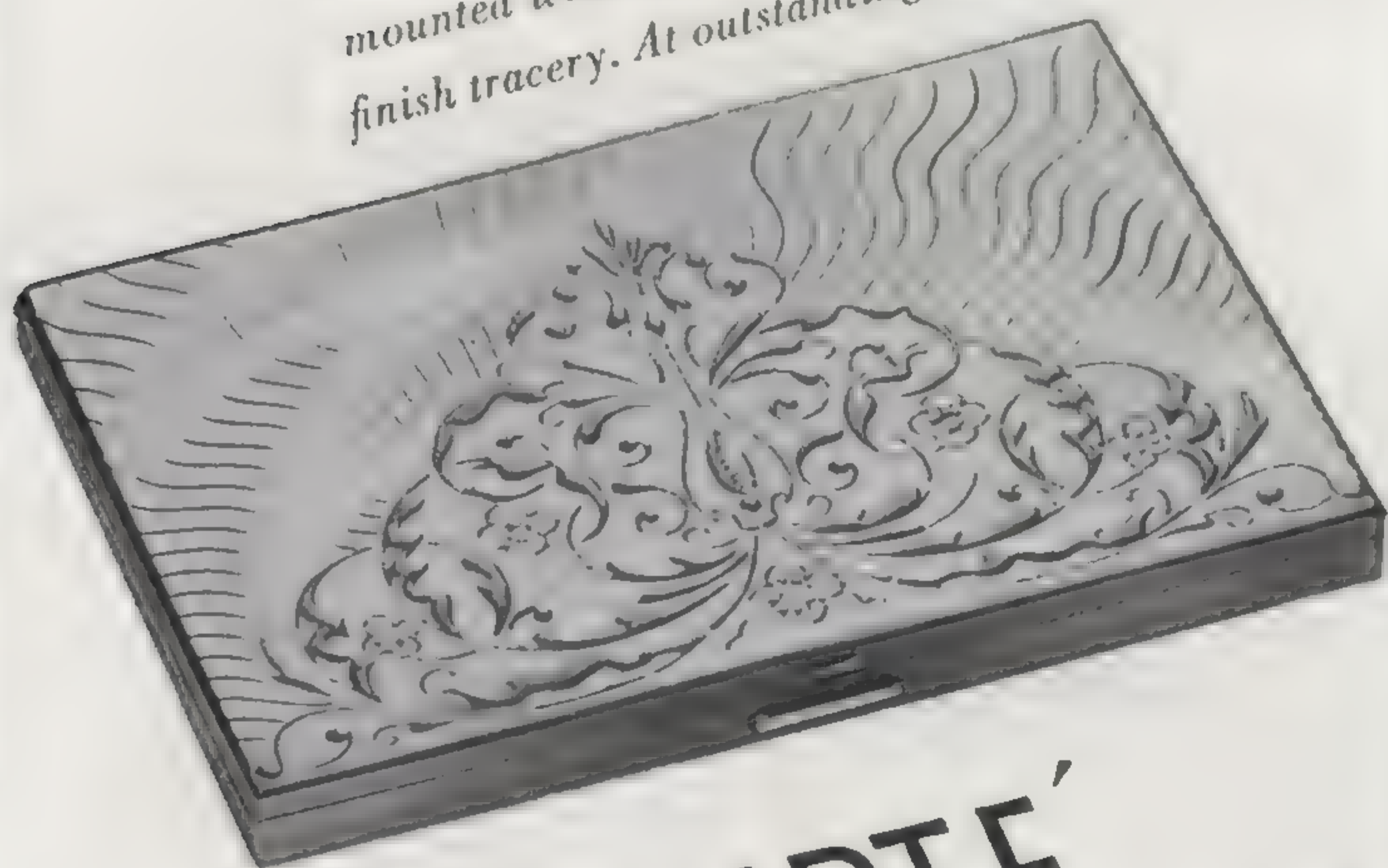
Write for illustrated booklet—"Recipes for Figure Beauty"

The Warner Brothers Co., 200 Madison Ave., New York, N. Y.
In Canada, Parisian Corset Mfg. Co., Quebec



vive la
Dauphine!

The-bride-of-the-Dauphin might have carried such a compact at the courts of the Louis kings, had Volupté been about! You'll carry it, in this season of lavish fashions, with your most important costumes. Compact with matching cigarette case of sleek black or white enamel, mounted with a passementerie design in golden finish tracery. At outstanding shops.



VOLUPTÉ
 347 FIFTH AVENUE, NEW YORK

SHOPHOUND'S LITTLE JEWELS



(Continued from page 86) If you were one of those early October brides, the chances are that you could use a hint or two about meals. Of course, for a while the only interest your husband has in cooking is that you should not hurt one of your Precious Little Fingers. However, the time soon comes when he wants real fodder, the brute, so you might as well plan to give it to him. Better still, you can let an

angel called Ethel D. Truitt do the planning for you, and give you some good recipes, saving you money the while. For around \$2, she will send you a file of dinner menus, directions for preparing each dish, the amount needed (for two), and the approximate cost of ingredients. Also included is a card telling you what fundamentals—condiments and so forth—you will need on your closet shelf. The whole thing is neatly arranged on indexed cards, in a file box of red, white, blue, or green painted tin. Write for it to 547 Hinman Avenue, Evanston, Illinois, asking for the Jiffy Chest.

This little tweed kit is Macy's (and your Hound's) idea of something pretty good-looking. It's made of their own Whitbey tweed, dangling from a leatherette strap, and has a wealth of fittings inside; i. e., one box of powder, one lipstick (your shade), a jar of cold-cream, and a bottle



HIRSCH

of hand-lotion. You can have it in either a smoky grey-green tweed or in red-and-green plaid. The former is lined with bright red moisture-repellent fabric, with a red strap; the latter one is lined and strapped in green. Whichever one you choose, you can have it for less than \$5. There's quite a bit of extra carrying space inside, for other cosmetics or oddments. You'll find it in the cosmetic department.

There's an extremely pretty little compact at Saks-Fifth Avenue, with a perfectly charming little price—an approximate dollar. The case is square, with a top of highly polished enamel in metallic-like gem tones. You can choose between sapphire, ruby, emerald, amethyst, or topaz. Around this is a thin black enamel border. The body of the case is of golden metal, ribbed on the bottom. The mirror is large enough to show you up from eyes to chin, at one glance.



BAKER

The dress at the left is knitted of black French ribbon. It's as plain as can be, with a detachable bustle-and-apron combination, for silhouette appeal. Alice Maynard will knit it to your measure for about \$75, or sell you materials to make it yourself for far less. With it, a velvet-banded black hat, with jersey top and snood, from Madame Pauline, 6 East Fifty-Third Street. Yours for around \$25. Jewels also from Madame Pauline. (Continued on page 100)

A halo of loveliness



If every woman knew what every hair-dresser knows—that brittle hair and split ends are caused by harmful "stretch" in permanent waving—then every woman's choice would be THURRAY! For this new Machineless Permanent, by an entirely new method of winding, definitely eliminates excessive stretching. The result—a more beautiful, longer lasting permanent—the utmost in hair protection . . . A true "halo of loveliness" for your hair.

Thur Ray
THE COOL WAVE THAT LASTS

A PRODUCT OF THE RAYMOND
LABORATORIES, INC., ST. PAUL, MINN.
featured by better beauty shops everywhere

HAVE a tiny waist...!

KEEP your perfect comfort...!

FIND both in the *New* FLEXEES!



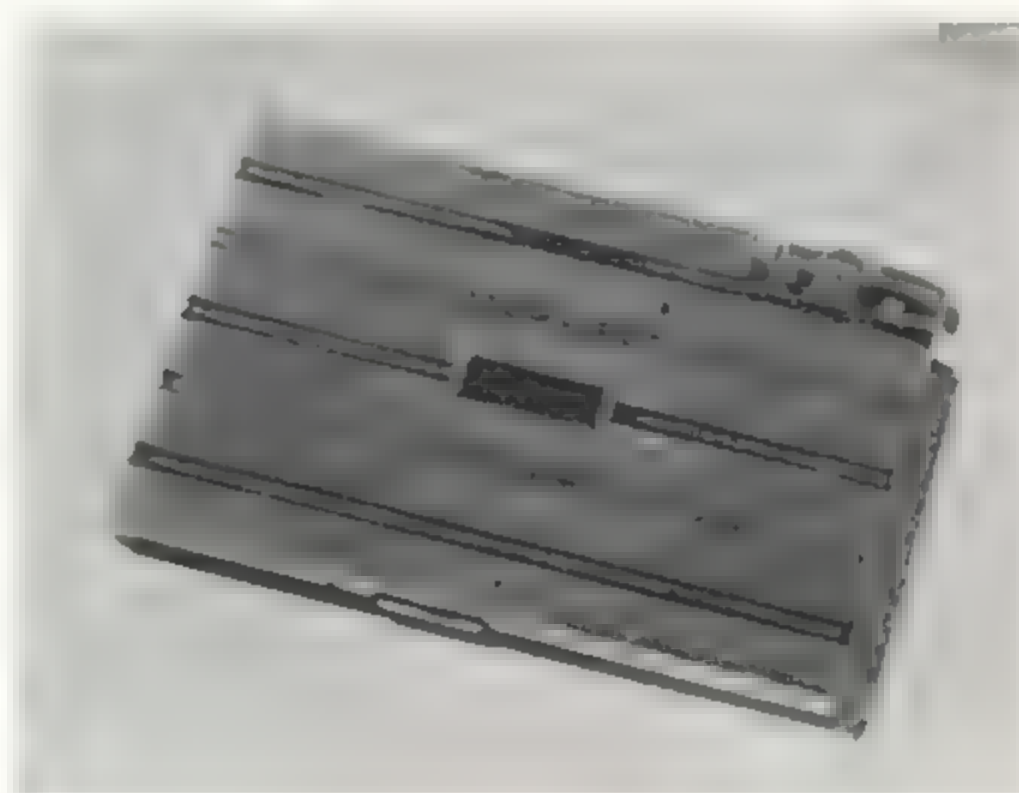
Have the "tiny waist" so necessary to smartness but keep the freedom and comfort so essential to poise and grace. You'll find *both* in the Flexees created just to mold your figure type to a modern fashion plate... without heavy boning, tight lacing, or other forms of torture. And a Flexees-trained corsetiere is waiting to fit it to you . . . at your favorite store . . . now!

FLEXEES, New York • Toronto • London

THE WORLD'S LOVELIEST FOUNDATIONS

SHOP-HOUND'S LITTLE JEWELS

(Continued from page 98) Here Hound gets a helping hand, to which none of us is really averse. Mrs. Emma Newman is one of those helpful people you are always hearing about, and she has some new quirks about what burdens to take off your shoulders. Aside from repairing things, supplying servants, food, entertainers, et cetera, and even (the meany) college graduate chaperons to escort children to the dentist, she will send an aid to your house to wrap packages for you. This isn't nearly Christmas time yet, but make a note. Though not many people are packing trunks these days, a week-end bag is not too small for her to bother with. And, of course, she can have it meet you at your train, along with the tickets, if you like. She will proffer menus by the week or month, after learning of your families' likes and loathes, and do regular every-day marketing at the grocery store, or find odd exotic foods. She calls her service Time Savers. Consult her at 37 East Sixty-Fourth Street.



This banded cigarette-case is one of Ronson's most modern-looking pieces. The stripes are formed of alternating mat silver plate and engine-turned dureum (gold-coloured metal), with a shield for a monogram, also of dureum. At Abercrombie and Fitch, about \$12.50.

Just because we hadn't ever seen any of Di Tosti's suits before doesn't mean that we didn't learn to love them very speedily. And we feel the same way about his tailored jacket-dresses and coats, all from about \$85 to \$125. One pet: a beautifully fitted black wool dress that zips in two, so you can wear different blouses with it. Di Tosti made a draped red silk one. Over this a black jacket, lined in red, collared with black Persian lamb. Heavenly Rodier fabrics. At 37 West Fifty-Seventh Street.

New to us, though not to European ladies, is the furrier, Penizek. Mr. Penizek has now brought his coats and jackets to Rose Amado's salon, to show with her hats and dresses. The skins are very fine; the prices calm. A full-length, collarless, broadtail coat, like slipper satin, costs around \$780; a hip-length ocelot jacket, with a nice sleek appearance (none of that fuzzy pussy-cat look), about \$240. At 660 Fifth Avenue.

At Marcus and Company you can buy these exquisitely made silver and ebony jewels. Each piece is made by hand, and no two are ever quite alike in this collection. For example, the two masks on the bracelet are quite unlike. The design of the chain in this piece is one of the most handsome we have ever seen. There's certainly nothing about any of these which might make people suspect you of having made them in Arts and Crafts Class at Camp Kooly-Wa-Wa—a horrid thought which occasionally comes to people's minds when they think of hand-wrought silver. These are sculptor's pieces. The ring costs about \$20; the bracelet, just about \$25; and the necklace, an approximate \$50.



HIRSCH



Evening in Paris - FRAGRANCE OF ROMANCE
Mais Oui - FRANKLY FLIRTATIOUS
Kobako - ENTICINGLY EXOTIC

The three most famous perfumes by the world famous perfumer

BOURJOIS

VOGUE'S-EYE OF WAR-TIME IN 1914

(Continued from page 39) For a few days following the declaration of War, Paris looked as if it had been struck by a cyclone which swept the streets clean of everything except policemen and detachments of the republican guard. There were no tables in front of the cafés, and not one cab, shops were closed, and the shutters bore these placards: 'We Are French and Have Gone to the Frontier.'

"Sheep and cattle lunch on the turf at Longchamp. The Pre-Catelan has become a day nursery for the children of soldiers at the front, hotels have become Red Cross hospitals, the theatres are closed, and all soldiers' uniforms have been taken from the wardrobes—for the Kaiser's army is reaching Paris. 'Venus de Milo,' 'Mona Lisa,' and 'The Winged Victory' are in the cellar of the Louvre. No motor-busses can be seen in the streets, for the army is using them, and the placards which used to read 'Madeleine—Bastille' now read 'Paris-Berlin.' But just the same, the *couture* keeps busy, alternately fashioning Red Cross bandages and designing models."

THE REALITY OF EXISTENCE

Clothes kept coming out of Paris because the French, even in the stress of mobilization, never took their eyes off the reality of existence. On the third of August, 1914 (the October 1 Vogue also reported), the French Syndicate of Dressmakers met to outline ways of governing the situation. A clearing-house committee saved the prestige of the *couture*, starting in circulation enough new fashions to keep control of the fashion world. With only a negligible financial reward in sight, the French dressmakers worked with two motives: they wanted to hold against all comers their title as arbiters of fashion; and they wanted to preserve the morale of the French employees, giving them a living wage during the first month of the war.

Those new fashions that they started, in the midst of war, included replacing long coats with short ones, omitting belts, introducing the one-piece dress. Oddly enough, prices were not raised, and it amazed the French, according to Vogue, to learn that American food prices were flying up. That same October 1 issue also had a page of photographs of Czar Nicholas II, the Kaiser, and King George V., the three cousins who were warring; a page of photographs from the Newport Red Cross fête, showing Mrs. Reginald C. Vanderbilt as a Chinese beauty in white satin brocaded in green; a page of photographs of Julia Sanderson with Donald Brian in "The Girl from Utah," and a review of twenty-one-year-old Elmer Rice's big hit, "On Trial."

By the October 15 issue, Vogue was full of military terms, and the pages showed clothes definitely military in influence. Suits had buckles and braid, hats had cockades, and Tommy Atkins crowns. In an article called, simply, "Fashion Issues a Call to Arms," there were notes about the trains leaving with American refugees. "The children," ran the story, "are playing much as usual in the parks and gardens, but it is pathetic to see them playing at war,

digging tiny trenches. All the children know what bombs are, and so, alas, does the *bonne* who sits quietly near the scene of playful carnage, with an eye always on the lookout for the dreaded airplanes of *Allemagne*." On the same page was a military-looking suit, short enough to show the ankles, worn with a black hat that was a copy of the *Bonnet de Police*.

In spite of the war absorption, Callot Sœurs had time to exploit a new colour, called *beurre*, which was really buff with a glint of salmon. The three almost invisible Callot sisters were busy enough, but according to Vogue's October 15 article, "Couturiers Under Arms," with its photographs of Paul Poiret in his red-and-blue French Infantry uniform, and of Jacques Worth, "the male designers were off to war, and *Sous Les Drapeaux* was the legend inscribed on many a couturier's door."

Like Paris, London was in the hands of the women. What the women in London were up to was vividly described in Vogue's October 15 article, "England's Extremity is Woman's Opportunity." Devonshire House, that palace in Piccadilly, was a Red Cross beehive, directed by Queen Alexandra. "London," the story went on, "is at last in the hands of the Feminists, moneyless and manless..." "A million pairs of socks to knit," remarked a pensive little countess.

COLOSSAL SEWING-CIRCLES

The ballroom at Claridge's was a colossal sewing-circle—in fact, every big London ballroom was a sewing-circle. Women sewed in the parks, on the stage of the Alhambra; women drove bright green recruiting taxis; enlisted in nursing services, and practically all the women wore khaki-coloured whipcord suits. The only colour in London was the scarlet and glitter of the Life Guards drilling in Hyde Park. But a week or two after the war began, the London theatre started up again, and every one went to see Louis Parker's "Drake," full of patriotic colour and rhetorical bouquets for the Union Jack. (Soldiers and nurses in uniform were admitted at half-price.)

Paris, however, had no theatre, no dancing, no midnight suppers in famous restaurants. But, as in London, khaki was in great favour, and all the coats were snugly strapped across the chest. Vogue showed a picture of a bride, with the caption, "In spite of wars, Parisians still marry...and a war bride's gown is all the fairer beside a soldier husband's uniform."

With all that Paris could do to keep its fashion leadership, it still wasn't quite enough. By the November 1 issue, Vogue carried a head-line, "The Latest, Perhaps the Last Paris Fashions," above a story that included a little editorial note to the effect that Paris was as arid of fashion material as the Desert of Sahara; that the sketches on the page had arrived with one of the Paris artists; that whenever Paris showed a model, it would be found in Vogue. The note ended with, "Our Paris offices are still open, and a recent cablegram reads, 'Vogue offices are the only ones in the entire rue Edouard VII. that are now open.'"

HOUR-GLASS FOOT!



the most fashion-right footnote of all to the gay, provocative picture you make with your laced-up waist and your opulent furs...Of supple suede, it stops just short of your admirable ankle...Pity the foot that's denied its flattery! \$16.75

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VOGUE'S-EYE OF WAR-TIME IN 1914

That ominous news from Paris gave New York the quick incentive to design clothes. Vogue organized The Fashion Fête. The November issue told this story: "With Paris sorely stricken, and all possible European successors in like plight, New York has thrust upon it the honour of designing fashions, and so, in the manner of Paris, will hold its first great fashion openings. The jury will comprise Mrs. Harry Payne Whitney, Mrs. Ernest Iselin, Mrs. William K. Vanderbilt, Jr., Mrs. Ogden L. Mills, Mrs. James B. Eustis, Mrs. J. Gordon Douglas, Mrs. Arthur Scott Burden. Vogue, as organizer and directing spirit, has two jurors, Mrs. Edna Woolman Chase and Miss Helen Koues. All the clothes are donated, and the proceeds go to the Committee of Mercy."

THE FASHION FÊTE

The Fashion Fête began November 4 at the Ritz-Carlton, with every grey chair filled, the audience fluttering with curiosity. When the blue velvet curtains parted, they revealed Miss Vogue and The Artist in the prologue. The rôle of Miss Vogue was played by Mrs. Ray Dennis, formerly Lilla Ormond, the well-known singer. The part of The Artist was taken by M. Andres Seguro, of the Metropolitan Opera Company.

Vogue's November 1 article pointed out that, in Paris, Boutet de Monvel was no longer designing lingerie, and that Poiret was no longer sending back dress designs from the front; that New York had to step in with clothes designed by, among others, Bergdorf, Jaekel, and Bendel. At the Fête, the mannikins all had a special walk, called the "mannikin dip," which Emily Post in Vogue described as "a combination of a drop, a twist, and a motion suggesting the line, 'she thinks she's swimming.'" The innovation in the dresses themselves, according to another article, was simply that one house sent models all exactly duplicating "those worn during the period of Louis Philippe, with tight corset-like bodices."

The news from Paris was sad. There were these last paragraphs in a December 15 article, called "Paris in the Guise of a Red Cross Nurse":

"The rue de la Paix is deserted; only two shops remain open in its entire length. One is that of Marindaz, where children's garments are made, and the other is a handkerchief shop. Paquin and Doucet are still working for the Red Cross. Worth has turned his upper floors into a hospital as he did in '70, and personally supervises the work there, which is carried on at his own

expense. I hear he is paying his entire staff of seamstresses, numbering several hundred, a franc a day, although they remain at home unemployed.

"Paquin and Premet admit making a few gowns, which they are sending to customers in America—the only country where they may be sent with safety at present. At Chéruit's, I was told that there was one lone, lorn American *commissionnaire* in Paris now, buying a few gowns which he would take to New York as personal baggage—the only way gowns may be sent to New York just now. At Premet's, which was deserted of all but the cashier, I was told that M. Winter was still with the army, and that M. Mathieu was 'absent.' Beer's establishment is open again, and they are now preparing to show a collection of new gowns. Work is just beginning in the Maison Lanvin.

"Three women in the entrance-hall at Poiret's were busy with Red Cross work, and the women employees, in the inner rooms, were making sheets and shirts, mufflers and bandages for the soldiers. Poiret himself is engaged in overseeing the manufacture of overcoats and capes for the army, and is at Bordeaux."

STARTING AGAIN

The next news, however, was that the dressmakers were starting again. In February, the sixth month of the War, they showed new Collections, and from then on the regular twice-a-year Openings were held. In its March 15, 1915, issue, Vogue had this subtitle on its first big Collection report:

"Worth Shows Flaring Skirts, Frocks à la Zouave, and Sumptuous Gowns—Doucet's Gowns are Easy Fitting or Even Loose—Chéruit Makes the Tailored Jacket Close and Short—Lanvin Favours Bodices."

Under that normal-life caption, without any military terms to link it with the War, the article had this memorable paragraph:

"Neither the siege of 1870 nor the present War could quench the genius of these creators of the mode who, in the face of apparently insurmountable difficulties, have this year produced many models as fascinating and as chic as those designed in calmer days. Hampered by the departure for the front of tailors and other workers, and threatened by the approach of the German army, the couturiers of Paris continued to supply clothes to those who wished them."

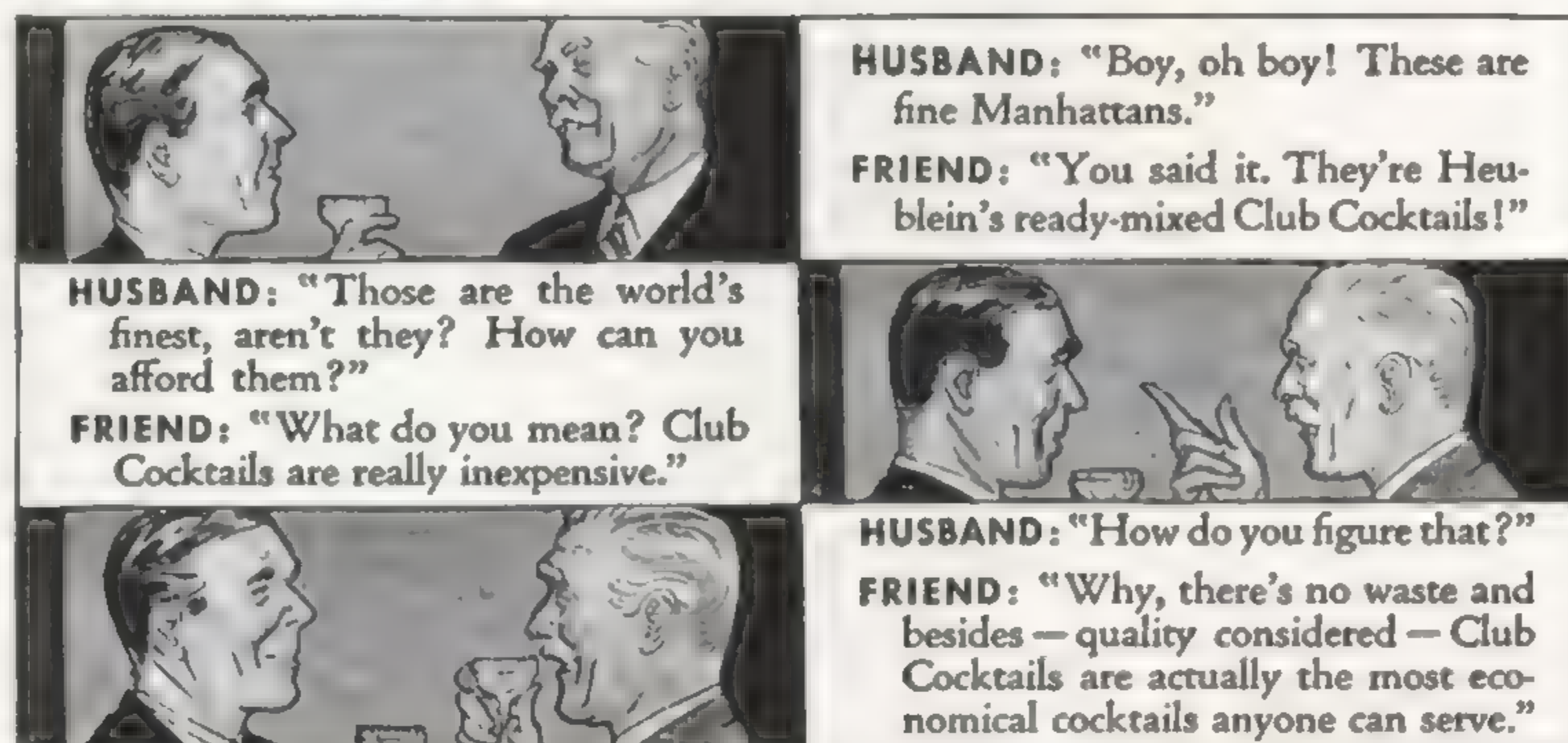
They have never stopped.

TO OUR CONTRIBUTORS

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THE CLASSIC BLACK BAG

YOUR classic black bag should be just as much an apple of your eye as your favourite little tailored suit...and as carefully chosen. Here are four that measure up. All are made of suède, all are completely and especially well fitted—with small, luxurious details that will give you pleasure whenever you open your bag. None are cheap—but this is no place for you to pinch pennies—for you'll carry these again and again, with many different costumes.



(Above and at the right) Black suède vanity-bag, framed and fitted in gold metal: see the sliver-thin compact and cigarette-case. An Evans Case bag. From Saks-Fifth Avenue



(Below, first) A gold-metal ornament at the closing of this black suède bag by Evans Case. (You can get refills for the lipsticks in all these bags.) Saks-Fifth Avenue



(Above) A necklace of gold-metal beads, to wear with black and gold costumes. (Best has it.) The bag, by Evans Case, is of black suède and gold metal. Saks-Fifth Avenue

(Right) A new departure in fittings—these are black antelope—every bit as handsome as the bag itself, which is satchel-shaped and roomy. Black, Starr and Frost-Gorham



CLARK



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Toilet Water \$2.95, \$1.75, \$1 • Talc 50¢ • Sachet \$1 • "Air-Spun" Face Powder \$1 • "Air-Spun" Pressed Powder Vanity \$1 • Bath Salts \$1 • Dusting Powder \$1 • Perfume in sizes from \$9.75 to \$1

Coty



CHARLES SHEELER'S "AMERICANA"

By Frank Crowninshield

THERE is now current, at The Museum of Modern Art, on West Fifty-Third Street, an exhibition of the work of Charles Sheeler, the author of "Americana," on page 65 of this issue.

The show, which will continue until November first, reveals his progress during the past twenty-five years, in oils, water-colours, drawings, and photographs.

That the Modern Museum should have honoured him with a one-man exhibition must gratify an artist who has so long and consistently shunned *réclame* and whose works, however impressive and beautiful, are in no wise spectacular or controversial in nature. The Museum's *beau geste* has resulted solely from Sheeler's quite obvious sincerity as an artist; his feeling for organization and order; his springing, so palpably, from the best American traditions in painting; and the purity of his aesthetic quality.

This is a completely rounded view of his work—pictures revealing the ancient barns of the Pennsylvania Dutch, a cat asleep on a kitchen chair, a yacht with her spinnaker spread, the Ford plant at River Rouge, the Governor's Palace at Williamsburg, orderly New England houses, still lifes, flower arrangements, kitchens, and the "Americana," painted in 1931 and shown in this issue. It will be seen that "Americana" (a Shaker table, two benches—stained red—, a bread-tray, backgammon-board, woven rug, figured linoleum, sofa pillows, and a couch, all of them viewed from above, presumably from a balcony) is so skilfully built that it gives us a sense of being, ourselves, involved in its stirring and quasi-kaleidoscopic pattern.

To readers of Vogue, Sheeler's current exhibit should make a special appeal, for the reason that they presumably remember the beauty of the hundreds of photographs which—beginning in 1923 and stretching over so long a period—Sheeler contributed to its pages.

HIS DEBT TO CÉZANNE

While Sheeler, as early as 1909, had felt the impact of the French Modernists—Picasso, Cézanne, Seurat, and the rest—and though he admired them greatly and refused to believe them madmen or charlatans (as most of the world did), their work failed to alter his personal view-point or his true objectives as an artist. He saw that in Cézanne there was evident a masterly sense of organization that would help him better to "build" his pictures. To this built-up order of canvas, Sheeler's type of subject-matter was extremely well suited. Out of the objects which he had loved best to paint—wooden panels, strong beams, winding staircases, barns, cupboards, Shaker furniture, stoves, and various implements of the farm—he created the works that are now at Fifty-Third Street.

The surfaces of buildings, objects, and materials appeal to him irresistibly. His rough stones, for exam-

ple, may arrest our attention by their rich and devious complications, but the smooth texture of plaster, in skilful juxtaposition to them, adds a quickened, almost lyrical quality, really essential to the composition as a whole. And, what is more, over all such textures, objects, and forms, there is always an agreeable and satisfying play of light.

His interest in greys, in the mystical realm of shadow, is so great that he has sometimes been accused of neglecting colour for form, of forgetting that his canvases might better be as resonant as those of Van Gogh, Matisse, and Rouault. It was apropos of this type of criticism that Sheeler once said: "Well, if you look at it one way, I am not a colourist. Values, undoubtedly, come first with me: those relationships of light and shadow by which form is achieved. I use colour, in short, more to enhance form, than as an end in itself."

It was Sheeler, without doubt, who discovered the varied phenomena of American industry as a fit preoccupation for an artist. Following that discovery, he studied the advances of industry so profoundly that a factory, a locomotive, a motor plant, the funnels of a steamer became important characters in his painted works.

HE PAINTS THE FORD PLANT

A dozen years ago, he spent six weeks at the Ford plant, exploring its roofs, pipes, cellars, buildings, forges, piers, chimneys, and dynamos. The result of that visit was a series of thirty-two quite amazing photographs and, ten years later, four canvases, three of which are now on view at the Museum—the "City Interior," the most elaborate of his works, the "Classic Landscape," and the "American Landscape"—which Mrs. John D. Rockefeller recently presented to the Museum.

Sheeler's draftsmanship is of the first order. Take, as examples, the "Open Door" and the "Interior, Bucks County Barn"; the first, a beautiful study of shadow and design; the second, a masterpiece growing inevitably from a mass of dissociated subject-matter.

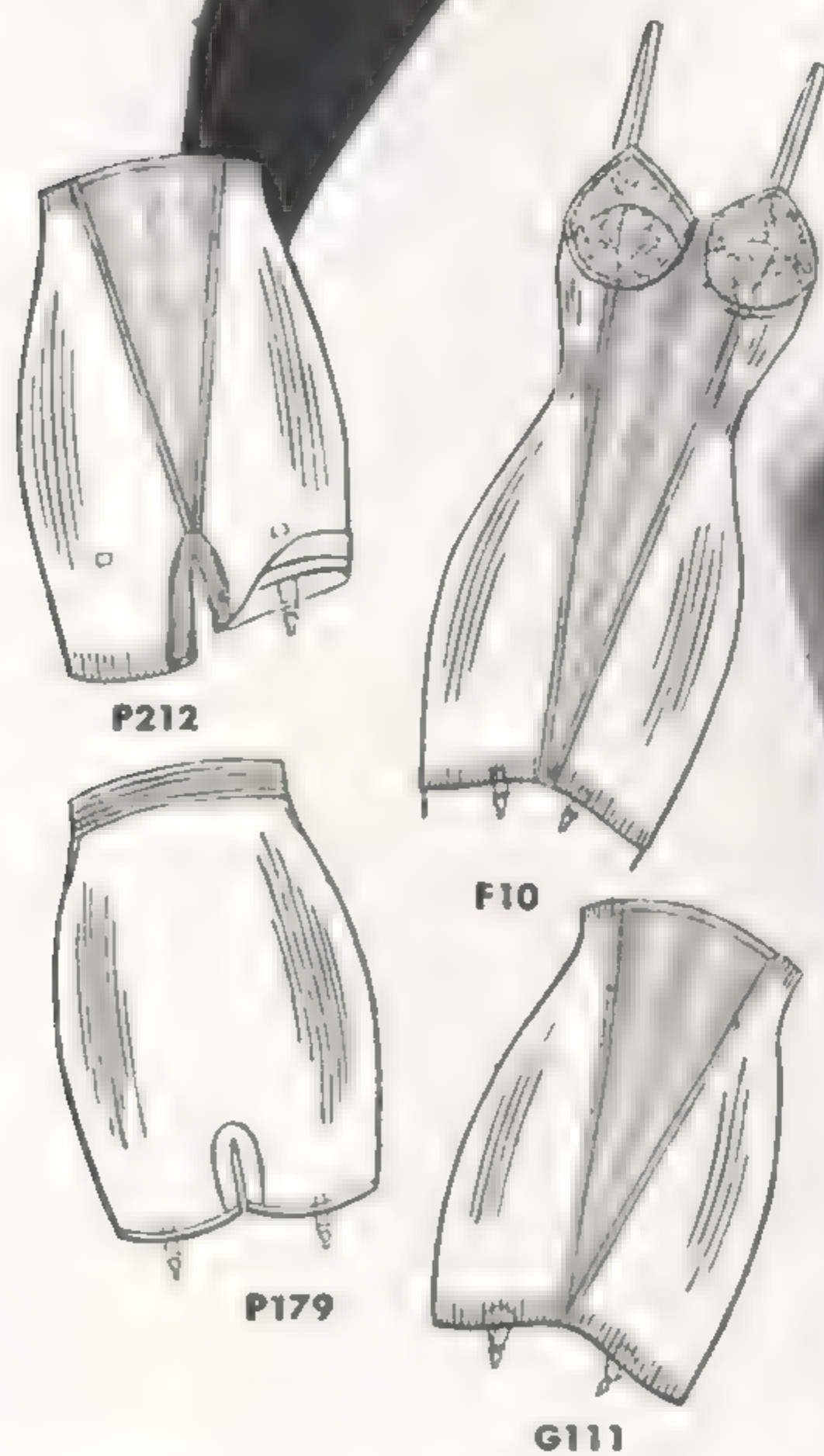
Among the paintings that have aroused great interest at the show, mention must certainly be made of the exterior of a Bucks County barn, which, from whatever critical viewpoint, must remain a permanent and outstanding American work of art.

Sheeler is a Pennsylvanian, who has now turned New Englander. He was born, in 1883, in Philadelphia, where he continued to pursue his studies in art. He migrated to New York, but now lives in Ridgefield, Connecticut. He paints slowly, reverently, and in a mood akin to travail. Asked, once, if he believed that art was merely an "escape," he said that he did not agree with that idea at all. "A true artist," he said, "isn't trying to run away from something; he is trying to run *into* something."

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4 gores of power
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Nude. \$7.50.



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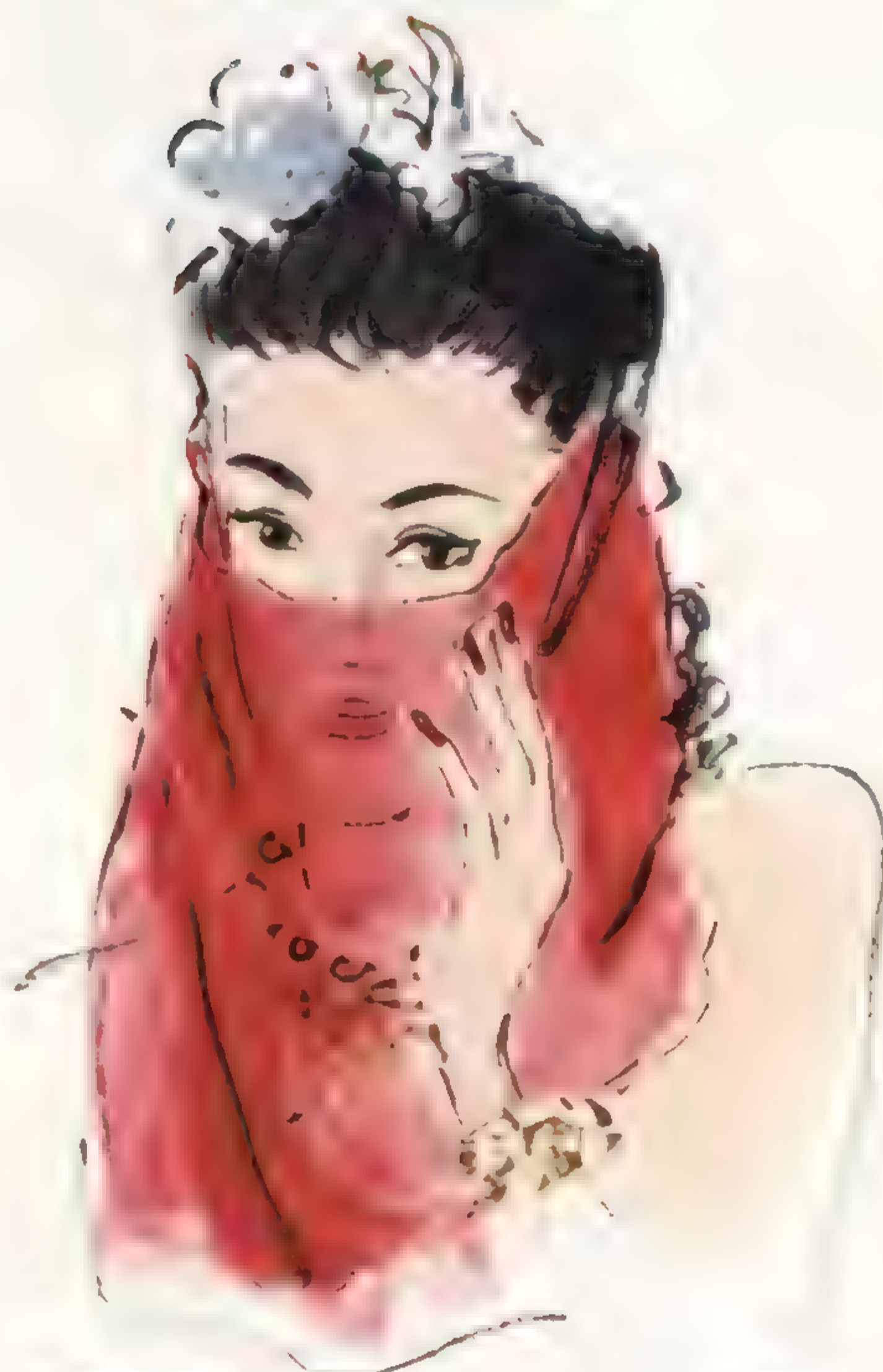
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CROCHET ONE—a sweater made of silk seam-binding (of all things!). It's dusty-pink—and you could wear it with a skirt of the same shade, or with one that makes a sharp contrast. Use Century Ribbon silk seam-binding, that goes all crinkly as you work on it. The sweater is designed especially for evening, but it's equally good for afternoon. You can obtain instructions and ribbon from Alice Maynard. For directions only, send a stamped, self-addressed envelope to Vogue. Or Helen Charelle, 515 Madison Avenue, will make it to order



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LONDON LIFE — UNDER ARMS

(Continued from page 62) Sam Brownes, buttons, badges, and all. And lots of war weddings—a boom in brides, with brides' mothers thanking their stars that such rush affairs let them down lightly as regards expense.

We all wear identification disk bracelets; Lord Berners ties a luggage label onto his buttonhole. Every one carries a gas mask; there is a lot of competition about the best sort of cover for the ugly thing—and a lot of hilarity about each individual method of attack. Lady Long, now working in a Birmingham hospital, has hung lucky charms on her box; Aage Thaarup has pasted his with all his favourite poems; some people take a whole satchel around, with iodine and brandy, a torch and manicure sets and detective fiction. Elizabeth Arden proves that life and looks can go on, and is bringing out a dashing fawn water-proof velvet affair, alive with lipsticks and compacts and other revivifying objects. Personally, I tie mine up in a bandanna, and plump for poker-dice, something remote and timeless, like Goethe's *Memoirs*, and sugar—which experts say stops one from feeling queasy when the sirens wail out their warning.

NIGHT ALARMS

The alarms and excursions of the first sirens brought every one tumbling out of bed double-quick, bolting to earth without much thought of looks. But that is all changed, now. Every one is buying hooded, trousered, zip-up, woolly step-ins. Vic Oliver and his wife (Sarah Churchill that was) say their block of flats is adopting a pernickety, "Oh, I really can't be seen in those pyjamas again; I wore them last night" attitude; while I leave you to imagine the odd jumble of souls and sights which are to be found in communal shelters such as that of the Ritz.

Led by the splendid example of the Royal family, every one is settling into new jobs, new ways of living. The Duke and Duchess of Windsor have returned, and, although it is not yet certain in what capacity they will work, it is certain that both will wish to do what they can to help. Blenheim Palace is housing Malvern College: the state rooms, dripping with historic tapestries, are now dormitories, while the Duchess of Marlborough commands a section of the Women's Army Transport Service. Lady Ursula Manners is waiting orders to join a field hospital in France; she is already a fully qualified nurse, having taken her training during the last year. Lady Mary Dunn will leave for France shortly, with a motor ambulance unit, such as that which Mrs. Billy Fiske (Lady Warwick that was) is bringing with her from America, subscribed for so nobly by her American friends.

In the country, strings of hunters are being conscripted daily. All over England, great and small houses have been commandeered for the evacuation scheme. This complicated manoeuvre was carried out in masterly style—but, in many cases, it is ending in tears. Slum children are little tough guys, and not nearly so pixie as the popular press would have it. Far from going around and stroking the flowers and marvelling at Nature, I'm told that hands of these tot terrors are reducing some parts of

the countryside to almost devastated areas, what with hobnailed boots, impolite insects, and unmentionable habits—so taking it all in all, there is a lot to be said for living in a danger zone. Slum mothers, too, pine in rural surroundings, and a new service, known as the Tact Squad, has been inaugurated by the L.C.C. to deal with the more violent cases of unrest.

HOUSES INTO HOSPITALS

In the country, too, many houses are turned into maternity hospitals. Mrs. Euan Wallace, wife of the Minister of Transport, has turned Lavington Park, her Sussex home, into such a hospital. Various friends have volunteered to help run it. Mrs. Fred Cripps, Mrs. Evelyn Fitzgerald, Mrs. Koch de Gooreynd, and Lady Milbanke are all living in one room, dormitory style, working with the nurses and doctors in shifts, on the job from 8 a.m. to 9 p.m. Lady Milbanke did not allow the tragic death of her son Peter, in R.A.F. manoeuvres, to interrupt the rigid, self-imposed discipline of her new job, and that same night she was on duty, taking her share of the work in hand.

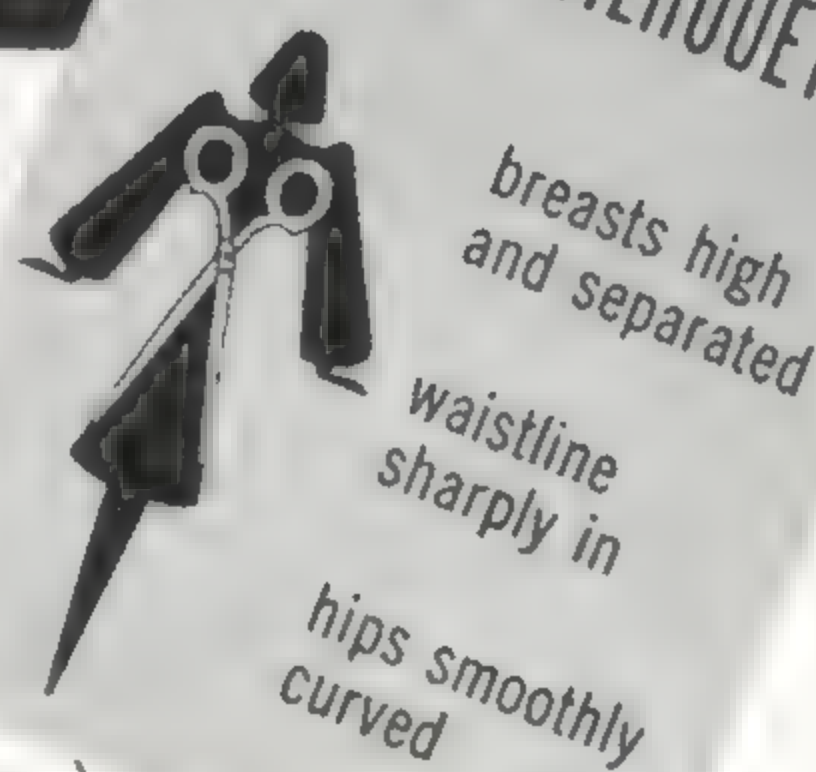
Noel Coward is in Paris, as liaison officer to the Embassy. Cecil Beaton, Oliver Messel, and Sir Francis Rose are to do camouflage work. Here, on our own Vogue staff, there are many gaps. Bérard is in the French army, and one of its finest shots, into the bargain. Lady Patricia Ward has joined the Ministry of Information. Most of the men in the advertising department have gone. Our Managing Director is an air-raid warden, gas-rattle, decontamination outfit and all. Our Managing Editor works at night in the Fire-Fighting Service, and her steel hat, service respirator, and such hang on the peg behind her chair, as grim reminders. In our spare moments, we all knit, or crochet madly—but no more of those socks which were once the subject of so many bitter jests. Now it's blankets—easy to do, and much in demand, both for civilian and military hospitals.

In London, it is perhaps the parks which seem most changed, their gentle green ripped up by long lines of trenches; with no prams in sight, since every child has been evacuated, and with few dogs left, for the slaughter of those innocents continues unabated, the Animal Welfare Societies being overwhelmed by panicky demands for pets to be destroyed. Our sand-bagged streets are patrolled by steel-helmeted police.

Huge arrow signs point the way to unexpected cellar shelters. Coty's Bond Street shop offers a crystal-and-amber dive, both protective and fragrant. Jewellers still display their fabulous wares, but few people seem to have the time to peer through the latticework of sticking-plaster on most shop-windows, as precaution against splintered glass.

Business as usual is the order of the day, and fashion already reflects it. Clothes are practical: the sports-clothes type of warm, hooded top-coats; pocketed trim suits; clumping comfortable shoes; ankle booties. Short-cropped hair. Fewer bright red nail varnishes. As much make-up as ever, but discreetly used in uniform. Beauty

What's your "eye cue"?
DOES YOUR MIRROR REFLECT THE NEW SCISSORS SILHOUETTE?



Unless you are wearing a Formfit bra and a Pagan Charm lacing girdle, your mirror might tell you that your bustline could be raised a trifle or perhaps your hips need just a bit more smoothing, but without a doubt, it *will* tell you that your waistline must come in, even if you measure a mere 25, for waistlines simply can't be small enough this season. Achieve the Scissors Silhouette with

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LONDON LIFE — UNDER ARMS

experts are working out schemes, in conjunction with hair-dressers, to combat the wear and tear all women will now be facing up to, bravely, but not passively.

Already there are all sorts of special treatments for "Warden's feet," engendered by long hours spent on patrol in unsympathetic Service footwear. White accessories, such as we never see here after August, are now in great demand as life-savers in the nightly blackout. White umbrellas and mackintoshes are sold out. So are bicycles—every one wants to feel independent of the railways, now that petrol-rationing affects private cars. In consequence, trousers and culottes are in for a boom, and every one is utilizing their winter sports clothes until new stocks are ready.

Now that so many women are covered in khaki, there is a strong feeling for very soft, feminine, yet practical house clothes, for off-duty hours. Elegant wool dinner-dresses, long-sleeved and high-necked; bright coloured, intricately worked house-coats—few grand dresses and absolutely no frou-frou, at this juncture. It is hoped that with the long winter ahead of us, with blackouts and fogs, we shall perhaps show some enterprise, and substitute the inevitable little black dress for something coloured—glowing dark reds and purples, spruce-greens and tawny russet colours.

Digby Morton has designed a red

sequin armlet for a black suit, to lighten our darkness, and incidentally to protect against traffic onslaughts. Already enterprising manufacturers have produced torches as small and elegant as lipsticks, while first-aid outfits are being packed up in decorative cases. There is a run on all sorts of games, with dice and darts leading the field—and I foresee a boom in books, when the long winter evenings have closed in on us.

Amid all the horrors for which we are steeling ourselves, one thing emerges unscathed; our sense of humour. It has taken a turn for the macabre, and a robustly ghoulish note prevails. The more horrific the jest, the louder we laugh. If we did not, we might weep. There is a certain humour in the situation when nine hundred pregnant ladies are all billeted in one cathedral town overnight; and when troops are ordered into the Zoo to amuse the animals who are sulking and pining for their public—and it's just too topical for words, when the B.B.C. finishes broadcasting news from war zones, and switches straight over to a spiritual talk on "What happens when you die." While as to the official handbooks for instructions regarding bombing, to the effect that a small bomb striking a roof of a small dwelling should be audible to the householders—well, in Eddie Cantor's words—that's us all over.

LESLEY BLANCH

PARIS LIFE — UNDER ARMS

(Continued from page 63) Madame André Dubonnet, along with the Countess du Luart, is organizing a surgical ambulance unit.

Few uniforms are seen on women yet, chiefly because time has been too short to make them, and official designs have not yet been approved. Women are naturally going about in simple spectator sports type of clothes suitable to the times. Eccentricities are nowhere seen. Frivolous hats have completely disappeared although, after two hatless weeks, Parisiennes are now wearing caps covering the head, Descat's or Valois' simple sports hats, Agnès' wool jersey turbans, Suzy's cut velvet snood-like beret...the latter for dining at Maxim's. Special war fashions exist only in leather or tweed gas-mask cases, waterproof silk hooded short capes for rainy days, warm winter-sports type of trouser costumes for cellars, such as Schiaparelli's heavy navy-blue flannel lumber-jacket suit. Slacks are not yet worn on the Paris streets even for bicycling, except by gas-protection volunteers on duty. Many women wear slacks or ski pants in cold country houses. Every one carries ordinary flash-lights at night to penetrate black streets and apartment halls. Some pedestrians wear white gloves or wave white handkerchiefs when crossing streets.

At the outbreak of hostilities, many couturiers closed their doors temporarily. Heads of houses reported for military duty, assistants and tailors were enlisting, little sewing-girls were evacuating Paris with their families. But after the first upheaval, *couture* doors are opened again—partially re-

opened to execute orders and possibly to create a few Mid-Season models. For no one underestimates the importance of keeping women workers employed and France's exportation going. Monsieur Lelong, president of the *couture* syndicate, who was mobilized for military service the first week of the war, cables us that the *couture* hopes to start producing on a new scale to meet war demands. The industry of France must not suffer too greatly; the morale of the French employees must be preserved, and a living wage assured.

Chanel's private house in the South of France is full of soldiers, and she herself is in Paris waiting to see where she can be most useful. Suzy reopened her house immediately, to combat the hatless trends. All the milliners, in fact, have reopened. Jeanne Lanvin's place is open, and she is busy creating a special collection for women engaged in war work, as well as designing regulation uniforms for women's units. Schiaparelli intends to keep her house open as long as she can and, if that is impossible, may open a place in Biarritz and turn her Paris shop into an emergency hospital. Molyneux and Balenciaga and Creed are all open. So are Patou, Vionnet, Piquet, and Worth, even though the heads of the houses have already been called to duty.

Every one's aim is to work, produce, and keep the wheels of France's industry in running order. The morale is so strong, so determined that even insurmountable difficulties will probably not quench the creative French spirit.

BETTINA WILSON



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STUNNING IS THE WORD

LADY PACT



RONSON

WORLD'S GREATEST LIGHTER

THE IMPOSSIBLE GLORY

(Continued from page 52) transfixed with shyness, evidently arising from the sense of the sacredness of military glory, for from what they said it appeared that he had reached a rank extraordinary for so young a man.

He was extremely touching as he stood before them, solemn with honour, his compact body whittled down, from broad shoulders to a slim waist and lean haunches, by discipline and exercise. He had one of those Slav faces that puzzle the Westerner, for he had the stern eyes and brows and cheekbones with which we expect hard, thin lips, but his mouth was full and sensitive. I liked the look of him as he stood there in his neat olive uniform; I liked the faces of the children lifted to him, tranced by the thought of his austere and defensive destiny. There are better things in life than fighting, but they are better only if their doers could have fought had they chosen.

MY TOWN, SHABATZ

"My town is Shabatz," said Constantine, and I listened, for all his best tales begin with those words. "In Shabatz we were all of us quite truly people. There were not many many people who spoke alike and looked alike as there are in Paris and in London and in Berlin. We were all of us ourselves and different. I think it was that we were all equal, and so we could not lift ourselves up by trying to look like a class that was of good repute, we could only be remarkable by following our own qualities to the furthest. So it is in all Serbian towns, so it was most of all in Shabatz, because we are a proud town, we have always gone our own way. When old King Peter came to visit Shabatz he spoke to a peasant and asked if he did well, and the peasant said he did very well, thanks to the trade in pigs and smuggling.

"I would like to take you to see Shabatz. But it is not as it was. I mean I do not know it now. You might not be disappointed by a visit, but I should be, because I should not be able to introduce you to all the people who were there when I was young, and who now are dead. Some of them were so very nice, and so very strange. There was an old man whom I was very fond of, yes, and I loved his wife, too. He had made something of a fortune out of making army clothing, and he made it honestly, for he was a good, patriotic man, and he did not cheat the poor soldiers.

"So, with his money, he could follow his mania, which was for the new thing, for science, for the machine, for the artificial, the modern. He used to send to me sometimes to come to his home and eat, because he had been to Belgrade or Novi Sad and had brought back a tin of vegetables or fruit. So I used to sit down with him and his wife, and, in the midst of the country that grows the best fruit and vegetables in the world, we used to smack our lips over asparagus and peaches from California, and talk of the way the world was going to be saved when we all lived in underground cities and ate preserved food and had babies artificially germinated in tanks and lived forever.

"I have said that he was very rich, and so he was able to have the first sewing-machine in our town, and then the first gramophone, and then the first motor-car, which, as we then had no roads for motoring, was of no use to him, but sent him into ecstasy. He had many very odd clocks; one I remember very well, the dial of which was quite hidden, which told the time only by throwing figures of light on the ceiling, which was all very well in the dark, but can not have been much use to my friends, who always went to bed early and slept like dogs till sunrise.

"When he heard of brassières, those, too, he sent for and made his wife wear them, and as she was an old peasant woman, very stout, they had to be lengthened, and even then they remained clearly to be seen, never quite accommodated to her person. And he was so proud of having everything modern that he could not help telling people that she was like an American woman and was wearing knickerbockers and brassières, and then the poor thing grew scarlet and suffered terribly, for our women are modest. But she endured it all, for she loved him very much."

DANUBIAN TWILIGHT

I slept, and woke up into a world of mirrors. They stretched away on each side of the railway, the hedges breathing on them with their narrow images. We were passing through the floods, that every year afflict the basin of the Danube and its tributaries; and to me, who love water and in my heart can not believe that many waters can be anything but pleasure heaped upon pleasure, there came a period of time, perhaps twenty minutes or half an hour, of pure delight. During this period I remained half asleep, sometimes seeing these floods before me quite clearly, yet with an entranced eye that was not reminded by them of anything I had learned of death and devastation since my infancy, sometimes falling back into sleep and retaining the scene before my mind's eye with the added fantasy and unnameable significance of landscapes admired in dreams.

The scene was, in fact, if not actually unearthly, at least unfamiliar, in aspect, because of the peculiar quality of the twilight. Light was leaving the land, but not clarity. For some reason, perhaps because there was a moon shining where we could not see it, the fields continued to reflect their hedges and any height and village on their edge as clearly as when it had been full day; and, though the dusk was heavier each time I opened my eyes, I could still see a band of tender blue flowers, which grew beside the railway. By mere reiteration of their beauty, these flowers achieved a meaning beyond it and more profound, which, at any rate when I was asleep, seemed to be immensely important, though quite undefined and undefinable, like the sense of revelation effected by certain refrains in English poetry, such as "the bailey beareth the bell away."

Again I slept after a time; and, when I awoke it was night, and a conductor was telling me that we were near Belgrade. (Continued on page 115)

One of many different long-line brassieres. "Adagio" (with smaller-than average breast sections) is shown with Girdle No. 1470—power net with "Tric-O-Lastic" panel.



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CONVERSATION ABOUT DECORATION

(Continued from page 57) Baron de Gunzburg has moved to a new apartment. Do you remember those man-high candelabra of old glass in his white-and-gold drawing-room? They are now in Doris Cromwell's new black-and-white music-room in Somerville, New Jersey. That long, gun-metal silk sofa was too large for his new apartment, so that, too, has found a new home, in the Long Island drawing-room of Mrs. John King Reckford. Now I wonder what will become of that fifteen-foot Regency cabinet from his father's Paris *hôtel*... Baron de Gunzburg's new apartment is very unlike the old one, but equally beautiful. The lofty drawing-room has woodwork in white and gold, and walls covered with that old fuzzy flock-paper in bright red. The bedroom, of equal size, has green flock-paper, background to his collection of eighteenth-century French paintings and water-colours....

For years we saw little of the old French taste, hereabouts, and now suddenly all the news seems to be French.... Mrs. Barclay Warburton has always been faithful to her French taste, even her Palm Beach house is full of old French *boiseries* and furnishings. Now she has sold her huge, rambling house, "Rosemary," at Jenkintown; and, at Bryn Mawr, she has built a replica of that delicious little house at Versailles, "La Lanterne." Last year, she went to Versailles and, with the permission of the Government, made measured drawings of the old house, copied its roof slates, stone-work, and ironwork; bought old floors for every room in the house; and now is settling her collection of old French furniture, Aubusson and Savonnerie carpets, old brocade and embroidered muslin and *toile de Jouy* curtains, and pictures and *objets d'art* in rooms where they will be very much at home. With this lovely house, her taste and possessions, plus her hospitality, plus the genius of Umberto Innocenti as landscape-gardener, she will have a monument all her own....

AFTER THE FRENCH

Another devotee of old French taste and new French *décor* is Mrs. Ogden Phipps. Last year, the Phippses bought a huge New York house and, ever since, have been making it over into a pleasant, liveable place. The grandish yellow-and-gold drawing-room became sky-blue and white—blue as to walls, and white replacing gilt, even to the lighting fixtures. Yellow curtains, an old Adam carpet in all these colours, plus rose-red, comfortable chairs and sofas, and a few fine French pieces from the collection of the late Ogden Mills, Mr. Phipps' uncle, give this room a gaiety that must surprise its old bones.... By the way, those magnificent old French rooms in the Ogden Mills house are going begging. They were left to the Metropolitan Museum, and accepted by the directors, and then it seemed that there was no room for them, so they are available to any one who has a place for them at an absurdly low price. There are few houses these days, alas, large enough, lofty enough, to receive them....

Mrs. Myron Taylor is always doing something new in one of her various

houses...in the great house on Seventieth Street, or in "Killingworth," her Long Island house, or in her Villa Schifanoia in Florence. Last year, she gave her New York dining-room a new air by painting the walls and lighting fixtures white, and by hanging the enormous windows with curtains of heavy, modern white stuff. This year, she has gone a step further, and had the dining-room chairs bleached from dark walnut to the lovely pale original wood colour, keeping the old yellow leather covers. The house on Long Island, which began as an old white farmhouse and took on wing after wing, has had its outside completely faced with soft-hued brick brought over from Holland.... Mrs. Taylor always travels with bolts of American chintz for her villa in Florence, and with bolts of Italian stuffs for her houses over here....

DECORATION IN ITALY

Speaking of Italy, many of you saw that beautiful old Venetian Palazzo Rezzonico, when the Cole Porters lived there. Now it has been made an extension of the Correr Museum, and its beautiful rooms, with a wealth of paintings by Guardi and Longhi, have been refurnished with the finest old Venetian furniture. We are showing two of the most beautiful rooms on page 56. The Longhi room has pink walls and red hangings, and fifty Longhi paintings are hung on red ribbons. The other room shown has walls in white, floor of grey marble, dark ceiling, and green hangings and upholstery. Great frescoes in fantastic forms are painted on the walls.

Plaster-work and the English Regency have swept New York, these last few years, and Mrs. Mercer Walker has combined the best of both in her new drawing-room (see page 56). Old white walls and carpet, great plaster designs over doors and windows, a collection of black-and-gold Regency furniture and mirrors, stuffs of emerald-green and old yellow-green are the fundamental notes of her room. Add to these an extraordinary collection of *objets d'art* in gold and glass, and you have a very beautiful room.

THE VICTORIAN

Thornton Wilson's so-called Victorian room (see page 56) in his Sutton Place apartment is material worthy of the Museum of the City of New York. Thornton inherited a set-suit-or-suite of furniture brought over from France in the 1840's by his great-grandmother Schermerhorn...you know, the mother of Mrs. William Astor. In those days, bedrooms *were* bedrooms. There is enough furniture to fill an ordinary apartment, including piano and wardrobe! The furniture is of some pale brown wood and ebony, with a lot of ormolu, and tufted in sky-blue satin. In doing this room, much of the furniture had to be discarded, but the bed, a wardrobe, a chest of drawers, several tables, and the piano are used. The rug is English Victorian, black with bouquets of flowers. The curtains are made of the bright sky-blue satin of the bed, bordered with wide black velvet bands, and looped with heavy gold (Continued on page 114)

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CONVERSATION ABOUT DECORATION

(Continued from page 113) fringe. Sentimental objects—pincushions and bell-pulls and vases and such—give the room its proper flavour.

There is always good talk in Baltimore, as well as good food and good humour.... They are still talking about the party given by Mrs. William Wallace Lanahan, on the Fourth of July, when all the furniture and all the Negro waiters were "slip-covered" in fine white linen. Add moonlight and fireworks to food and company, and you can understand why that party is still news.... Also in Baltimore, they talk of Marse Harvey Ladew's latest essay into the arts. Harvey has gone so completely Southern that he is called Marse or Cunel.... There is always a new room or garden or something exciting at his Harford County place, "Pleasant Valley Farm." He has made a dozen gardens, he raises Black Angus cattle and miniature cocker spaniels, he boasts of his hundred varieties of iris, and now, suddenly, he has decided to be a painter. He has a new house on the ocean near Palm Beach, and his paintings are planned for that.

Since Marse Harvey recently resigned the mastership of the Elkridge-Harford Hounds, Bryce Wing and Edward Voss have taken over. Ned and Elsa Voss have an old stone house, recently rebuilt, and an old stone barn, which Elsa uses as a studio for her sculpturing. They also breed cattle, those brown-red ones with white spots, and cream-coloured Belgian horses. Elsa was so enamoured of the colour of

her cows that she got hold of a tanner and had a lot of the skins made into large rugs for her entrance-hall.... Another new-old house in this community is that of Edward and Katherine McLean. They call their place "Game Cock Farm," and breed fighting-cocks and those little red dogs called Norwich terriers, better known in the hunting-field as Jones terriers. The McLeans have been commuting to England, the last time by the *Clipper*, bringing back all kinds of cock-fighting antiques for their collection. Their red-lacquer library holds most of the collection of pictures and china and chairs....

Claggett Wilson spent most of the spring and summer in Wisconsin, doing murals and furnishings in the new Swedish manor-house of Alfred Lunt and Lynn Fontanne. He is still very mysterious about the *décor*, but Stark Young and Alexander Woolcott have already been out to see it, and bring back tales of solid comfort and superb decoration....

You have probably heard about Marian Hall's doing a new house near Paris for the Arthur Sachs. Jimmie Reynolds has just returned from Norway, where he designed a house for Frederic von Lindtner at Stavanger. He is bubbling over with talk of a great room hung with indigo-blue curtains that could be drawn back to display murals of painted fireworks! Having done murals and decorations in Canada, England, Ireland, Italy, Poland, and Austria, he will now include the Scandinavian! "TRIVIA"



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THE IMPOSSIBLE GLORY

(Continued from page 112) Constantine had fallen asleep in the corner of another compartment, and was now sitting half-awake, running his hand through his tight black curls and smiling up at the lamp in the roof. He said, "As I woke up I thought of a beautiful thing that happened to me when I was a student in Paris. Bergson had spoken in one of his lectures of Pico della Mirandola, who was a great philosopher in the Middle Ages, but now he is very hidden. I do not suppose you will ever have heard of him because you are a banker, and your wife naturally not. He did not say we must read him, he just spoke of him in one little phrase, as if he had turned a diamond ring on his finger.

"But the next morning I went to

the library of the Sorbonne, and I found this man's works, and I was sitting reading them, and Bergson came to work in the library, as he did very often, and he passed by me, and he bent down to see what book I had. And when he saw what it was he smiled and laid his hand so on my head. So, I will show you." Passing his plump hand over his tight black curls, he achieved a gesture of real beauty. "That happened to me, nothing can take it away from me. I am a poor man, I have many enemies, but I was in Paris at that time, which was an impossible glory, and so Bergson did to me." He sat with his heels resting on the floor and his toes turned up, and his black eyes winking and twinkling. He was indestructibly, eternally happy, and we were at our journey's end.

WHAT IS YOUR FEMININE QUOTIENT?

(You'll find an explanation of this if you turn to page 74)

- How do you drink a cup of tea? Eyes looking into the cup? ☐ You're masculine. Eyes over the cup? ☐ You're feminine.
- How do you strike a match? Towards you? ☐ You're masculine. Away from you? ☐ You're feminine.
- How do you hold your champagne glass? Fingers on the bowl? ☐ You're masculine. Fingers on the stem? ☐ You're feminine.
- How do you look at your hands? Palms up? ☐ You're masculine. Palms down? ☐ You're feminine.

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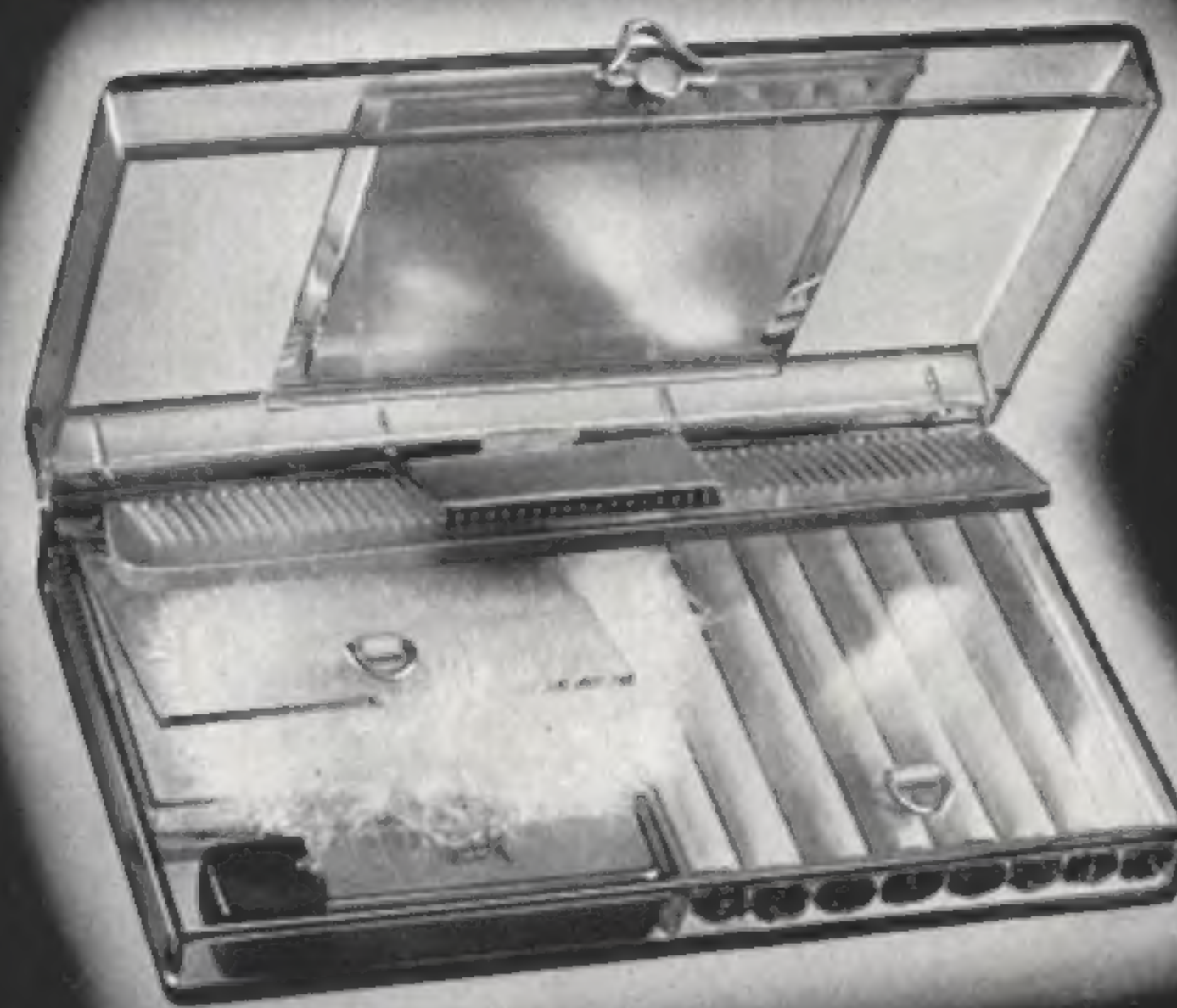
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PERTINENT TO VERMONT

(Continued from page 64) didn't think that was odd. They were a little hurt when Conan Doyle investigated the story. It seemed natural to them that Dickens might want to come to Vermont, somehow, to do some writing.

A seed from the flowering of New England has rooted itself in the rocky hills of Vermont; perhaps it was planted there by Emerson when he gazed at Monadnock and called it "a wise old giant busy with his sky affairs." The seed has blossomed in schools and colleges that are educating the young to live a good life in a changing world—a life stripped to bare-bone essentials, but strong in integrity and belief in themselves.

Vermont is not only farms, villages, and schools; it is sprawling towns, some inland, some along the Connecticut River. Smoke-stacks lift incongruous funnels among colonial houses; cars dart up and down the streets, busy as beetles; the Yankee twang is perceptibly firmer. But hill-tops brood over the hurly-burly, and the yellow sunshine pours down on new brick. The modern age has a difficult time setting its seal.

North from Montpelier, Vermont

is at its best. Hillsides are checker-board squares of farms and fields, mountains back of them are snow-peaked or smoky blue against a translucent sky, the maple-trees run with sap, or turn gold and scarlet in the autumn. Mount Mansfield lifts its head 4,393 feet into the sky, and Mount Worcester, Mount Hunger, and Mount Clark tower near it. The little town of Stowe at the base of them is colonial enough to make the story of its witch seem not out of place; modern enough to have the finest ski trails in the state. Smugglers' Notch, seen in the dark mysteriousness of a starlit night, brings life to the shadows of those desperate men who, tradition tells, smuggled contraband across the Canadian border during the War of 1812.

And again the story of Vermont is a story of the Green Mountains... and perhaps the story of America will sometime be the story of the mountains that cross and recross the continent. But the sea people will cry out against that, and the mountain people, who do not talk much, will not answer them. Only, if it should be written, the first volume in that mountain Americana would be titled "Vermont."



Balenciaga's simple black jersey dress, draped at the side; excellent background for a necklace. This adaptation is of Bagheera rayon jersey. About \$30. Accent it with a green velvet ribbon hat. Both: Saks-Fifth Avenue



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Please state the full pattern number. When ordering skirts give both waist and hip measure. When ordering misses' or children's designs, state age.

Vogue does not make provision for charge accounts or C. O. D. delivery. Please enclose cheque, money order or stamps. Remittances should be made out to the store or office from which you order.

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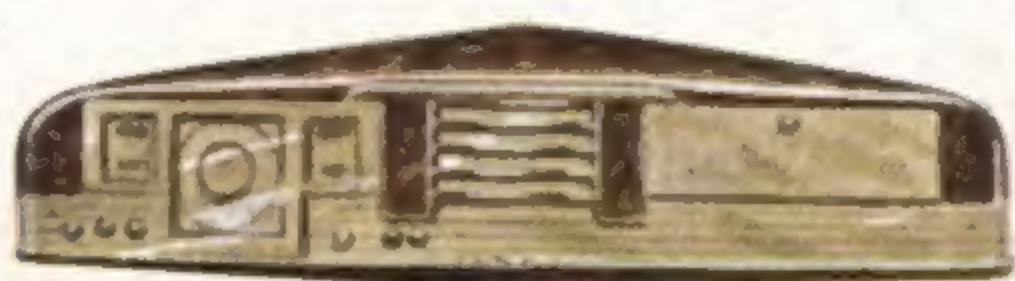


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